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ABSTRACT

This guide incorporates the recommendations and suggestions of project teachers who were involved in establishing a secondary English program for low achieving, disadvantaged students. The ultimate purpose of the program is to foster successful language experiences which can improve students' self-concepts. The guide is divided into sections on reading skills, literature, writing, language, listening, and mass media. A bibliography of professional materials for English teachers in included. (HOD)

ED 096642

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A CLOCKWORK ENGLISH:

SUGGESTIONS FOR TEACHING ENGLISH

TO DISADVANTAGED,

LOW ACHIEVING STUDENTS

These materials are the result of a Title III grant, *Project Secondary English, Teaching English to the Disadvantaged Student*, made to Region V school districts, Chester, Chesterfield, Fairfield, Kershaw, Lancaster, and York No. 4 (Fort Mill). Project was in operation from June 1970 through May 1973; it was coordinated by the Region V Educational Services Center, Lancaster, South Carolina; Mr. Arthur Goff, Superintendent, Winnsboro, South Carolina served as LEA.

CS 201 122

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BEST COPY AVAILABLE

EXAMPLES OF MATERIALS USED IN PROJECT CLASSES

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EXAMPLES OF POSTERS USED IN PROJECT CLASSES

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INTRODUCTION

Students chosen for Project Secondary English classes have been primarily those students achieving at least two grade levels below grade placement and those who might be successful in a student-centered instructional setting. These students have generally never been successful in school and often display low levels of reading achievement. They express a dislike for English and cannot write or speak standard English although they are very expressive in their own dialects. They do not follow directions or listen efficiently, and usually they have not been well received in school. They are often described as rowdy, uncooperative, lively; interrupting, questioning, quickly bored, biding time; job holders, black, and male. These students sometimes feel they are the "dumb" group. They often find it difficult to adjust to work in an informal class organization, just as they found it impossible to work in a traditional setting. They display a need for structured activities in which objectives are clear, students' work is emphasized, and activities are varied yet related. They show an interest in the different ways of learning English but need reassurance that they are indeed still gaining the skills of English they have heard about all their school lives.

In order to meet the needs of this student group, project teachers feel that their task has been to assist these students to learn to think and communicate with others through language. To them, the study of language (which includes literature and composition as well as reading skills) has as its purpose helping students to become better readers, writers, speakers, and thinkers. And language is the primary vehicle for accomplishing these aims. On language more than almost anything else depends not only the acquisition of knowledge and skills, but also the students' influence in his own region or social group and his mobility in the face of new opportunities.

Project teachers believe that language arts study should be integrated rather than fragmented in the curriculum and their goal is planning class instruction around this principle. They believe that English should be humanely taught from a concern for the interests, learning styles, and abilities of students and that a teacher's own style, interests, and personality must enter into and shape the curriculum, too.

They further believe that a class size of 25 enables English teachers to cope more effectively with their instructional programs. Having access to a wide range of classroom materials, audio-visual equipment (tape recorders, record players, overhead projectors, and film projectors) is particularly essential to teachers of low achieving, disadvantaged students. Also, students should be involved in English in various ways: total class involvement, individual projects, discussions, individualized or group instruction, dramatics, books, and the non-book media: newspapers, movies, TV, magazines, and games.

The English teacher must have the necessary competencies to carry out such a student-centered language program; therefore, the importance of continuing in-service training cannot be minimized.

The ultimate purpose of these English programs is to foster successful language experiences which, in turn, may improve students' self concepts. To accomplish this purpose, teachers of low achieving students must understand the effect a syndrome of failure has on students, must attempt to inspire a higher level of achievement, must diagnose learning disabilities and strengths, must be able to design meaningful English curriculums, must have a repertory of methods and materials, and must accept the different cultures and realities of their students.

These materials, *A Clockwork English*, are based on project teachers' experiences with low achieving, disadvantaged students in grades 7-12 over the past three years. Many of the teaching ideas were gleaned from other people; if possible, credit has been given to the source. Many professional and teaching materials are mentioned in the hope that other interested teachers may become aware of them and use them.

Project teachers have appreciated the support of their school districts in this endeavor. School districts have provided appropriate materials for this student group and have given teachers released time during the past three years to attend in-service sessions. Teachers themselves have attended two summer school sessions to enhance their competencies.

Project teachers have summed up their reactions to Project Secondary English by saying that this has been a program for disadvantaged teachers as well as disadvantaged students; and that perhaps the grandest part of it all has been the sharing of teaching successes and failures with other members of this very special group.

READING SKILLS

Introduction:

The low-achieving disadvantaged student often has problems in reading. Ironically, teachers place less emphasis on the skills of reading in the secondary school. Until the last few years, colleges have not required that English majors take training in the teaching of reading; and even now, this requirement is limited to one course in many states. In planning the in-service component of this project, it was felt that special emphasis was needed in learning about students' reading abilities and materials and techniques appropriate in instruction.

Project teachers believe that it is difficult for many teachers to incorporate the teaching of reading into their English classes. There are many reasons for this difficulty; whatever the reasons, however, if the needs of this student group are to be dealt with adequately, English teachers must develop this competence. School districts must also support their efforts by supplying materials and in-service training.

Once teachers decide that reading instruction must have some priority, they often feel overwhelmed by an added responsibility. Project teachers offer these suggestions to the teacher who wonders "when and how do you do all these things?"

1. Enlist the aid of other, more able students to help.
2. Build your reading activities gradually, perhaps starting with reading activities one day a week or one class per week. START SLOW.
3. Start with two students working together, then move to three or four later.
4. Take one innovation at a time with only one class.
5. Be prepared for these techniques not to work at first. Recognize that there are many reasons for this. In many cases students are not accustomed to working in groups and have to learn to work this way.
6. Stick with commercial materials at first and do not try to make your own, if any prepared materials are available.
7. If teacher cannot purchase reading materials for each student (and this is often true), project teachers suggest separating workbooks and punching holes to suit notebook size into the different reading skills sections. Students may then remove the section needed for that day's work while others use other sections. This is appropriate for individualized instruction but not for group instruction unless multiple notebooks are available.
8. Keep student/group folders. Get a large cardboard box to file folders.
9. Try to find weaknesses that students have in common. Mimeograph a series of rectangles in two columns equal in number to each class size. Write names of students in the corners of rectangles. Use sheets to record observations, progress, and reminders about remedial help students need.
10. Expect some students to be offended at working on reading skills. Occasionally, worldly groups will show offense. 9th graders and lower age groups respond well to reading instruction. Teachers in rural sections have experienced less resentment from students about reading instruction. It is difficult to give blanket advice on how to prepare a group of older students for what they might consider elementary activities.

Sometimes, candor about their reading achievement or an explanation of the immediate value of reading instruction is necessary. If this approach is rejected by a student, it is probably a good idea for the teacher to forget reading instruction for a while and move to more sophisticated activities. *Teachers must always remember that it is difficult for an older student to admit that he cannot read as well as others.*

11. Remember that some students have reached as high a reading level as they can and that you should not expect additional improvement. If student IQ and other scores are very low, spend your time and student's with those activities he can do.

12. Be aware that low-achieving, disadvantaged students often experience more obstacles to learning than other student groups. Student problems affect what students do or don't do in school in performance, interest, and attitude.

13. Remember that it is crucial to consider student interests and abilities when selecting reading materials.

READING SKILLS SECTION

I. Diagnosis of Student Reading Problems

Project Secondary English teachers suggest the following steps for teaching reading skills in the English classroom:

A. Check vision and hearing of students who appear to have problems in these areas.

B. Check reading scores from students' permanent records.

C. Talk with teachers who taught students the previous year, if this is possible.

D. Administer a general reading test such as the California Test of Basic Skills – Reading or the Stanford Diagnostic Reading Test.

E. Make a folder for each student being worked with in this manner. Form to record information on is included, (E 1).

F. Administer one or more of the following word lists:

1. Kucera Frances Word List (See F1)
2. Wilson Word List (needs to be updated) (See F2)
3. Basic 220 Word List
4. Instant Word List

While administering these lists to a student, teacher can plan work for the other members of the class to do independently; for example, puzzles, paperbacks, or some other assignment. Aides, if available, or student helpers can administer these word lists to help the teacher.

G. Read through "Methods for Teaching Word Recognition" to become familiar with the various approaches which can be used to teach word recognition (See G1).

H. Use a short comprehension test to administer to students. *Kaleidoscope* (Field Enterprises) offers a Placement Inventory in packages of 10 on grades 2-9 levels. This can be done in a class period.

I. Graded paragraphs with comprehension questions can be used. (See I1) *Graded Selections For Informal Reading Diagnosis*, Grades 1 through 3 and Grades 4 through 6, Nila Banton Smith, New York University Press, 1963, is helpful here.

E1 READING DIAGNOSIS SHEET

Name _____ Grade _____ School _____ Teacher _____

	3rd ✓	2nd ✓	1st ✓		
1.				Word-by-word reading	ORAL READING
2.				Incorrect phrasing	
3.				Poor pronunciation	
4.				Omissions	
5.				Repetitions	
6.				Inversions or reversals	
7.				Insertions	
8.				Substitutions	
9.				Basic sight words not known	
10.				Sight vocabulary not up to grade level	
11.				Guesses at words	
12.				Consonant sounds not known	
13.				Vowel sounds not known	
14.				Blends, digraphs or diphthongs not known	
15.				Lacks desirable structural analysis	
16.				Unable to use context clues	
17.				Fails to comprehend	ORAL SILENT DIFFICULTIES
18.				Unaided recall scanty	
19.				Response poorly organized	
20.				Low rate of speed	SILENT READING
21.				High rate at expense of accuracy	
22.				Voicing-lip movement	
23.				Inability to skim	
24.				Inability to adjust reading rate to difficulty of material	
25.				Written recall limited by spelling ability	OTHER RELATED ABILITIES
26.				Undeveloped dictionary skill	
27.				Inability to locate information	

The items listed above represent the most common difficulties encountered by pupils in the reading program. Following each numbered item are spaces for notation of that specific difficulty. This may be done at intervals of several months. One might use a check to indicate difficulty recognized or the following letters to represent an even more accurate appraisal.

D — Difficulty recognized
P — Pupil progressing
N — No longer has difficulty

THE 220 MOST FREQUENT WORDS (After Kucera, H., and Frances, W. N. Computational Analysis of Present-day American English. Providence: Brown University, 1967.)

Rank	Word	Times	Rank	Word	Times	Rank	Word	Times	Rank	Word	Times	Rank	Word	Times
1.	the	69971	23.	not	4609	45.	when	2331	67.	time	1599	89.	many	1030
2.	of	36411	24.	are	4393	46.	who	2242	68.	these	1573	90.	before	1016
3.	and	28852	25.	but	4381	47.	will	2244	69.	two	1412	91.	must	1913
4.	to	26149	26.	from	4369	48.	more	2216	70.	may	1400	92.	through	969
5.	a	23237	27.	or	5207	49.	no	3301	71.	then	1377	93.	back	967
6.	in	21341	28.	have	3941	50.	if	3199	72.	do	1363	94.	years	949
7.	that	10595	29.	an	3747	51.	out	2096	73.	first	1360	95.	where	938
8.	is	10099	30.	they	3618	52.	so	1984	74.	any	1345	96.	much	937
9.	was	9816	31.	which	3662	53.	said	1961	75.	my	1319	97.	your	923
10.	he	9543	32.	one	3292	54.	what	1908	76.	now	1314	98.	may	909
11.	for	9489	33.	you	3286	55.	up	1895	77.	such	1303	99.	well	987
12.	it	8756	34.	were	3284	56.	its	1858	78.	like	1209	100.	down	895
13.	with	7289	35.	her	3037	57.	about	1815	79.	our	1252	101.	should	888
14.	as	7250	36.	all	3001	58.	into	1791	80.	over	1236	102.	because	883
15.	his	6997	37.	she	2859	59.	than	1789	81.	man	1207	103.	each	877
16.	on	6742	38.	there	2724	60.	them	1789	82.	me	1181	104.	just	872
17.	be	6377	39.	would	2714	61.	can	1772	83.	even	1171	105.	those	850
18.	at	5378	40.	their	2670	62.	only	1747	84.	most	1160	106.	people	847
19.	by	6305	41.	we	2653	63.	other	1702	85.	made	1125	107.	Mr.	839
20.	I	5173	42.	him	2472	64.	new	1635	86.	after	1070	108.	how	834
21.	this	5146	43.	been	2619	65.	some	1607	87.	also	1969	109.	too	832
22.	had	5133	44.	has	2439	66.	could	1599	88.	did	1044	110.	little	831

F1 (continued)

Rank	Word	Times	Rank	Word	Times	Rank	Word	Times	Rank	Word	Times	Rank	Word	Times
111.	state	808	133.	know	683	155.	use	589	177.	don't	489	199.	far	427
112.	good	807	134.	while	680	156.	during	585	178.	does	485	200.	took	426
113.	very	796	135.	last	676	157.	without	578	179.	got	482	201.	head	424
114.	make	794	136.	might	672	158.	again	578	180.	united	482	202.	yet	419
115.	would	787	137.	us	672	159.	place	571	181.	left	480	203.	government	417
116.	still	782	138.	great	665	160.	American	569	182.	number	472	204.	system	416
117.	own	772	139.	old	660	161.	around	561	183.	course	465	205.	better	414
118.	see	772	140.	year	660	162.	however	552	184.	war	464	206.	set	414
119.	men	763	141.	off	639	163.	home	547	185.	until	461	207.	told	413
120.	work	760	142.	come	630	164.	small	542	186.	always	458	208.	nothing	412
121.	long	755	143.	since	628	165.	found	536	187.	away	450	209.	night	411
122.	get	750	144.	against	626	166.	Mrs.	534	188.	something	450	210.	end	410
123.	here	750	145.	go	626	167.	thought	515	189.	fact	447	211.	why	404
124.	between	730	146.	came	622	168.	went	507	190.	though	442	212.	called	401
125.	both	730	147.	right	613	169.	say	504	191.	water	442	213.	didn't	401
126.	life	715	148.	used	612	170.	part	500	192.	less	438	214.	eyes	401
127.	being	712	149.	take	611	171.	once	499	193.	public	438	215.	find	399
128.	under	707	150.	three	610	172.	general	497	194.	put	437	216.	going	399
129.	never	698	151.	states	605	173.	high	497	195.	thing	433	217.	look	399
130.	day	797	152.	himself	603	174.	upon	495	196.	almost	432	218.	asked	398
131.	same	797	153.	few	601	175.	school	492	197.	hand	431	219.	later	397
132.	another	683	154.	house	591	176.	every	491	198.	enough	430	220.	knew	395

WILSON'S ESSENTIAL VOCABULARY

ADULTS ONLY
ANTIDOTE
BEWARE
BEWARE OF THE DOG
BUS STATION

CAUTION
CLOSED
COMBUSTIBLE
CONTAMINATED
CONDEMNED

DEEP WATER
DENTIST
DON'T WALK
DO NOT CROSS. USE TUNNEL
DO NOT CROWD
DO NOT ENTER
DO NOT INHALE FUMES
DO NOT PUSH
DO NOT REFREEZE
DO NOT SHOVE
DO NOT STAND UP
DO NOT USE NEAR HEAT
DO NOT USE NEAR OPEN FIRE
DOCTOR (DR.)
DOWN DYNAMITE

ELEVATOR EMERGENCY EXIT
EMPLOYEES ONLY
ENTRANCE
EXIT
EXIT ONLY
EXTERNAL USE ONLY

FALLOUT SHELTER
FIRE ESCAPE
FIRE EXTINGUISHER
FIRST AID
FLAMMABLE
FOUND
FRAGILE
GASOLINE
GATE
GENTLEMEN
HANDLE WITH CARE
HANDS OFF
HELP
HIGH VOLTAGE

IN
INFLAMMABLE
INFORMATION
INSTRUCTIONS
KEEP AWAY
KEEP CLOSED AT ALL TIMES
KEEP OFF (THE GRASS)
KEEP OUT

LADIES
LOST
LIVE WIRES
MEN
NEXT (WINDOW) (GATE)
NO ADMITTANCE
NO CHECKS CASHED
NO CREDIT
NO DIVING
NO DOGS ALLOWED
NO DUMPING
NO FIRES
NO LOITERING
NO FISHING
NO HUNTING
NO MINORS
NO SMOKING
NO SPITTING
NO SWIMMING
NO TOUCHING
NO TRESPASSING
NOT FOR INTERNAL USE
NOXIOUS
NURSE

OFFICE
OUT
OUT OF ORDER

PEDESTRIANS PROHIBITED
POISON
POISONOUS
POLICE (STATION)
POST NO BILLS
POST OFFICE
POSTED
PRIVATE
PRIVATE PROPERTY
PULL
PUSH

WILSON'S ESSENTIAL VOCABULARY (continued)

SAFETY FIRST
SHALLOW WATER
SHELTER
SMOKING PROHIBITED
STEP DOWN
TAXI STAND
TERMS CASH
THIN ICE
THIS END UP
THIS END DOWN
UP
USE BEFORE (DATE)
USE IN OPEN AIR
USE OTHER DOOR

VIOLATORS WILL BE PROSECUTED

WALK
WANTED
WARNING
WATCH YOUR STEP
WET PAINT
WOMEN

ALL CARS (TRUCKS) STOP
ASK ATTENDANT FOR KEY
BRIDGE OUT
BUS ONLY
CAUTION
CONSTRUCTION ZONE
CURVE

DANGER
DEAD END
DEER (CATTLE) CROSSING
DETOUR
DIM LIGHTS
DIP
DO NOT BLOCK WALK (DRIVEWAY)
DO NOT ENTER
DRIFTING SAND
DRIVE SLOW

EMERGENCY VEHICLES ONLY
END 45
END CONSTRUCTION
ENTRANCE
EXIT ONLY
EXIT SPEED 30

FALLING ROCKS
FLOODED
FLOODS WHEN RAINING
FOUR WAY STOP
FREEWAY

GARAGE
GATE
GO SLOW
HOSPITAL ZONE

INSPECTION STATION
JUNCTION 101 A
KEEP TO THE LEFT (RIGHT)

LANE ENDS
LAST CHANCE FOR GAS
LEFT LANE MUST TURN LEFT
LEFT TURN ON THIS SIGNAL ONLY
LEFT TURN ONLY
LEFT TURN O. K.
LOADING ZONE
LOOK
LOOK OUT FOR THE CARS (TRUCKS)
LISTEN

MP, P. H.
MECHANIC ON DUTY
MEN WORKING
MERGE LEFT (RIGHT)
MERGING TRAFFIC
MILITARY RESERVATION
NEST
NO LEFT TURN
NO PARKING
NO PASSING
NO RIGHT TURN
NO RIGHT TURN ON RED LIGHT

NO SMOKING AREA
NO STANDING
NO STOPPING
NO TURNS
NO "U" TURN
NOT A THROUGH STREET
ONE WAY DO NOT ENTER
ONE WAY STREET
PAVEMENT ENDS
PLAYGROUND
PROCEED AT YOUR OWN RISK
PRIVATE ROAD
PUT ON CHAINS

R. R.
RAILROAD CROSSING
RESTROOMS
RESUME SPEED
RIGHT LANE MUST TURN RIGHT
RIGHT TURN ONLY
ROAD CLOSED
ROAD ENDS

SCHOOL STOP
SCHOOL ZONE
SLIDE AREA
SLIPPERY WHEN WET (FROSTY)
SLOW DOWN
SLOWER TRAFFIC
SLOWER TRAFFIC KEEP RIGHT
SPEED CHECKED BY RADAR
STEEP GRADE
STOP
STOP AHEAD
STOP FOR PEDESTRIANS
STOP WHEN OCCUPIED
STOP MOTOR

THIS LANE MAY TURN LEFT
THIS ROAD PATROLLED BY AIRCRAFT
THREE WAY LIGHT
TURN OFF ½ MILE (¼ MILE)

TURN OFF
TRAFFIC CIRCLE
TRUCK ROUTE

UNLOADING ZONE
USE LOW GEAR
WATCH FOR FLAGMEN
WATCH FOR LOW FLYING AIRCRAFT
WINDING ROAD
YIELD
YIELD RIGHT OF WAY

G1

METHODS FOR TEACHING WORD RECOGNITION

Language-Experience Approach:

"What I can think about, I can talk about.
What I can say, I can write (or someone can write for me).
What I can write, I can read.
I can read what others write for me to read."

1. "John" has an idea (experience) he wishes to share with someone.
2. He may express his idea by drawing or painting a picture.
3. John tells his experience to his classmates and teacher.
4. The teacher writes John's story on paper or the chalkboard as he tells it.
5. John copies his own dictation (under his picture).
6. John reads his story to the class.
7. Other children read John's story.

Visual ("whole-word") Approach:

1. New words are introduced as whole units in meaningful situations. (Words are usually presented in an oral language activity following some common experience shared by group.)
2. Picture flash cards may be used to illustrate nouns and action verbs.
3. New words may be represented by labels in a picture.
4. Form of the word may be emphasized by block outline following characteristic shape of the word. (configuration clues)
5. Exercises stress likenesses and differences in total configuration.
6. Words are recognized as "whole" words – rather than by analysis or synthesis of parts.

Combination Approach:

1. Initial sight vocabulary is learned by the "whole-word" approach.
2. As children learn the names of the letters they are encouraged to spell words aloud as they examine the word visually.
3. Phonic elements are added when children recognize likenesses and differences in sounds and letters in familiar sight words.
4. Consonant substitution and other word-building skills are added as the child's knowledge of phonics and word structure grows.
5. Use of the dictionary pronunciation key is last in the word recognition sequence.

Phonic Approach:

1. Letters and sounds are taught first, usually with key pictures.
2. Phonetic elements are introduced in a systematic sequence – such as:
   (a) single consonant sounds
   (b) long and short vowel sounds
   (c) consonant digraphs and consonant blends
   (d) vowel digraphs and diphthongs
   (e) other common consonant-vowel combinations.
3. Children combine the sound elements into words. (blending)
4. Phonic generalizations are made as children perceive the relationships between common phonetic elements and spelling.

GI

5. Phonic principles introduced in one syllable words are applied to words of more than one syllable as knowledge of syllabication, prefixes, suffixes, inflectional endings, root words, and the dictionary pronunciation key is acquired.

Linguistic Approach:

1. Letters of the alphabet are recognized by name in the first step of this method.
2. New words are presented according to a particular spelling pattern.
3. Words which follow regular spelling patterns are introduced first. (spelling pattern is consistent with phonetic values)
4. Semi-irregular spellings are introduced next; irregularly spelled words last.
5. Drill is placed on language form, structure, and spelling pattern rather than on meaning. (initial stages)

Kinesthetic Approach (V-A-K-T)

1. Write the new word with a crayon (or felt-tip marker) on sentence strips of paper (about 4" x 10") in large cursive script (or manuscript printing).
2. The child traces the word with his index finger (or two fingers, if he prefers), saying each part of the word as he traces it.
3. He repeats this process as many times as necessary in order to write the word without looking at the copy.
4. The child then writes the word without looking at the copy. If he has made an error, he retraces the word as a whole.
5. The new word is used in a sentence, or "story," and is placed in a word file for additional practice in reading and writing activities.

The following points of technique are stressed in practice:

1. **Finger contact is important in initial tracing.** Tracing in the air or with a pencil is less helpful. Paper strips with a rough texture – like sandpaper or corrugated paper – may be used in the initial stages of this method. (Some educators feel that the rough texture provides a stronger tactile cue in learning.)

2. **The child should always write the word from memory.** (Step 4 above) If he has difficulty recalling the word he should be encouraged to trace it over and over and then write it without consulting the original writing. Accurate reproduction of the word – without copying – is an important step in learning the word, as well as in recalling the word later.

3. **The word should always be written as a complete unit.** The child is not permitted to erase in order to correct errors.

4. **The word is pronounced naturally as it is written.** The new word should be placed in context as soon as it has been learned. This context may be a sentence or story dictated by the child or part of the regular basal reading program used for this purpose.

A child who begins to learn to read by the kinesthetic method may need to learn words by tracing for only a limited period of time. Tracing is omitted when the child is able to learn without it. On the average, the tracing period lasts for about two months.

First Grade: comprehension 75%

Soon Father came home. There was snow on his hat. There was snow on his coat. He had a big box. "This box is for Tony," he said. What do you think was in it?

A new blue sled for Tony! That is what was in the box. Soon Tony had a ride on his sled. Father pulled the sled. "This is fine!" cried Tony. "I like winter! I like my new sled!"

1. What time of the year do you think it was? (winter)
2. How do you know it was snowing? (Father had snow on him)
3. What was Father carrying? (a box)
4. Was the box large or small? (large)
5. Do you think Tony had any idea what was in the box before he opened it? (no)
6. What was in the box? (a sled)
7. What color was the sled? (blue)
8. What do you think Tony wanted to do right away? (go sledding)
9. What kind of weather did Tony like? (cold weather, winter)
10. Do you think Tony had a good time? (yes)

Second Grade: 6 out of 7

"Airplanes!" cried Bobby. "Why, this is the landing field. Look, Jane! There's an airplane landing."

"That's the passenger plane," said Uncle John. "Let's drive in and see it. My friend, Mr. Smith, runs this flying field. He said I might bring you here."

"That's lucky for us," said Bobby.

The big airplane had landed. Some passengers got out of it. Others got in. A truck hurried out to the plane. Men took sacks of mail out of the plane and put them into the truck. Then they put more sacks of mail into the plane.

"Contact!" called the pilot.

Off rolled the plane. Then up, up, up again just like a bird! Soon it became just a spot against the sky.

1. What is a landing field? (field where planes come down)
2. What are passengers? (people who ride)
3. Who took Bobby and Jane on the trip? (Uncle John)
4. Do you think that Bobby is interested in airplanes? (yes)
5. Name two things the plane carried. (passengers and mail)
6. What kind of truck went out to the plane? (mail truck)
7. Why did the plane look like a spot in the sky? (so far away)

Third Grade: 7 out of 9

Our class put some frogs' eggs in an aquarium. A boy found them in a pond. They looked like black dots in jelly. In about a week the eggs hatched. Tiny black tadpoles came out of them. The tadpoles were blind at first, but soon they could see, and were eating the plants in the aquarium.

If you watch a frog that lives in a pond, you will see that he eats insects and worms and frogs that are smaller than he is.

He catches his food on his tongue. His tongue is fastened at the front, and loose at the back.

1. Where did the class put the frogs' eggs? (in the aquarium)
2. What are hatched from the frog eggs? (tadpoles)
3. About how long did it take the eggs to hatch? (week, 7 days)
4. What do tadpoles eat? (water plants)
5. Where would you look for a frog if you wanted one? (in a pond)
6. Does a frog eat plants like a tadpole? (no, he eats insects)
7. What are insects — can you name some? (bugs – flies, mosquitos, etc.)
8. How does a frog catch his food? (with his tongue)
9. How does a frog help people? (eats insects)

Fourth Grade: 5 out of 7

They were busy children. Their days were filled with lessons. Kintu had more of these than anyone else because he was the oldest son and was going to be chief. And to be chief, you must know many things. You must know, for instance, how to throw a spear. You must know how to shoot an arrow perfectly. Every day Kintu practiced for hours, throwing his spear and shooting his arrows at a big circle painted on the trunk of a tree. He learned to play the drums. In Africa, messages are sent from village to village by beating of drums.

1. What did the children do during the day? (have lessons)
2. Why was Kintu to be the chief? How was he chosen? (he was the oldest)
3. What was one of the things he must know? (how to throw a spear, how to shoot an arrow, how to play drums)
4. Why did the children learn to do these things? (to protect themselves)
5. Where did Kintu live? (Africa)
6. What are drums used for in Africa? (send messages)
7. Do you think these children worked hard at learning these lessons? (yes)

Fifth Grade: 6 out of 8

The road was fairly good here. Sometimes they passed farmhouses, sometimes they went through tiny villages. Sometimes they went through forests. Sometimes they came to lumbering roads and the wagon bumpted along over the logs. Sometimes they came to rivers and creeks which they crossed on bridges. But sometimes they came to a little stream of water where there was no bridge. Then there was nothing to do but drive down one bank, through the water, and up on the opposite bank. It wasn't always an easy thing to do. But it isn't easy to be a pioneer at all.

1. What time in history did this story take place? (in pioneer time)
2. What do you think they were traveling in? (a wagon)
3. Was the road in very good condition? (no)
4. Where were the hardest parts of the trip? (crossing the streams)
5. Were there many people living along the road? (no)
6. Did they pass through any villages? (yes)
7. Were there any bridges on the streams? (yes)
8. Did the author seem to enjoy the ride? (no)

Sixth Grade:

Out from behind the chest he crept, scarce daring to breathe, one, two steps forward, without a sound. Noiselessly he unsheathed his sword never yet stained with blood. He waited, his heart thumping wildly.

He stood quite still, while Diego stepped onto the coil of rope for a cleared view of his victim, a better angle of attack.

Juan waited until he saw the man's great right arm lifted, till the deadly harpoon was poised, pointed.

Then Juan leaped high in the air, and struck with the elbow, and the spear was stayed. Down fell the harpoon, clattering against the deck. Quick as a flash, Juan picked it up and hurled it overboard. Then he turned, just in time to meet Diego.

1. How did Juan approach Diego?
2. Which part tells whether Juan had ever had such a fight before?
3. How do you think Juan felt?
4. What does "unsheathed his sword" mean?
5. What weapon was Diego using?
6. What is a harpoon?
7. What did Juan do that showed he was using his head as well as his muscles?
8. What does poised mean?
9. Which phrase would make you think that Diego felt sure of success?
10. How would you describe Juan's feeling for Christopher Columbus?

II. Other procedures which may be used to assess reading difficulties.

A. Ask student to tell a story and record it, either on tape or in writing. Transcribe what student has said (as he said it). Then use any one of the readability formulas available to determine student's reading achievement level. The Gunning Readability Formula is described below:

1. Take 3 or 4 random samples of 100 words each from the book.
2. Count the number of sentences in a selection.
3. Divide the total number of words (100) by the number of sentences; this gives you the *average sentence length.*
4. Count the number of words of 3 or more syllables. Do not count proper nouns, combinations of short easy words, or inflected forms. This gives you the *number of difficult words per hundred words.*
5. Add the average sentence length and the number of difficult words per hundred and multiply by .4. This is the grade placement for the selection.
6. Repeat for the other samples and average your results to get the readability level of the book.
7. More than 3-100 word samples should be taken if the book varies widely in reading difficulty.
8. This is a simple method of estimating grade level of books; it does not take into consideration subtlety of content or abstraction of thought.

B. If a student is reading at 4th grade level but can answer 7th grade comprehension questions when read to, a teacher can concentrate on helping this student to gain 3 years reading growth potential. If student is reading at 4th grade level and cannot answer any higher level comprehension questions though he is read to, teacher can spend time on oral language activities, for student is reading as well as he can be expected to read. These general principles apply where there is any discrepancy level in reading achievement.

C. Remember the four levels of reading: basal (independent) level, instructional level, frustration level, and capacity level.

Basal level: the level of supplementary and independent reading. Material should cause no difficulty, and high interest level should be maintained.

Instructional level: the teaching level, level of basal reader used in reading groups. The material must be challenging and not too difficult. There should be 75% comprehension and 95% pronunciation.

Frustration level: this level should be avoided. Below 93% pronunciation. It is the lowest of readability at which a student is unable to understand. Material is too difficult. Comprehension less than 50%, slow word-by-word reading, inability to anticipate meaning, pronunciation less than 90%, substitutions, insertions, repetitions, omissions.

Capacity level: This is the hearing level, that is the highest level of readability at which a student is able to understand when listening to someone reading or talking. Student will understand the selection and be able to express himself accurately. 75% comprehension, accurate pronunciation, understanding of what is read or said, ability to answer in language similar to selection.

D. Refer to auditory discrimination tests to help find out how well student discriminates between sounds. (The Wepman Auditory Discrimination test is appropriate and can be ordered from Language Research Association, 300 N. State Street, Chicago, Ill 60610.)

III. **Reading Skills Low Achieving Students Need** (particularly those reading 3rd grade reading level and below.)

A. *Skill: Sounding out unfamiliar words.* (Working on this is of value only when word is in student's listening or speaking vocabulary.)

Activities:

1. Help students to find similarities in known words.
2. Help them to find parts of compound words or in locating root words.
3. Give students experience in syllabication of words.
4. Copy three syllable and four syllable words on cards . . . one syllable on each card. Then let other students arrange the syllables in proper sequence. (Particularly good for 7th graders.)
5. Lay a card over half of a sentence. Show student that he can read the sentence though only half is seen. This strengthens word recognition skills.
6. "Thinker" boxes in which such activities as beginning consonants and blends are placed. Student can then follow the directions given on the inside of the box. One teacher suggests using a student who has mastered such skills as the resource person and letting other students check their work with this student.
7. Use nonsense words for working with sounds. Lewis Carroll's jabberwocky is appropriate.
8. Make students aware of sounds by taping a story and asking students to search for words that have certain letter combinations.
9. Underline with colored chalk the vowels and consonants as you are working with them on the blackboard.
10. Play game "I'm thinking of a word that rhymes with _____."
11. Use crossword puzzles from *Scope* publications that use parts of words.

Materials:

Phonics We Use, a game kit, Lyons Carnahan
Game includes: Old Itch, Bingobang, Spin-a-sound, Spin Hard, Spin Soft.

Spill and Spell, Parker Brothers.

Hayes Phonics Materials, Hayes Company.

English Lessons For Adults, Harcourt Brace.

Guidelines to Teaching Remedial Reading, Lillie Pope.

Working with Sounds, Barnell Lofts.

Steck Vaughn materials.

Breakthrough series, Allyn Bacon.

Action series, Scholastic, (below 4th grade reading level).

Troubleshooter, Word Attack, Books 1 and 3.

"Thinker Boxes." Use hose boxes. Print in inside cover of box directions for student to follow. Student can often have another student check his work. Teachers have constructed boxes which have the skills of alphabetizing, sequence (often using cartoons and jokes) and sequence in paragraphs. Making scrambled words into sentences is another skills activity appropriate for "thinker" boxes. (Idea came from Sister Grace Pilon, *The Workshop Way*, New Orleans, La.)

B. *Skill: Alphabet and Alphabet Sounds*

Activities:

1. Students can make a 26 page book with each letter of the alphabet. Each letter should have a picture to accompany it. (In one class, students made alphabet books for first graders and then took the books to the elementary school to demonstrate how they were made.)
2. Teacher can copy words or letters on large cards and put pictures on the back of the cards.
3. Teacher can ask students to label pictures from magazines, newspapers. For example, students can label parts of a car or home or clothing.
4. Students can practice the alphabet. Teacher can prepare a mimeographed sheet containing the letters of the alphabet. Students can use a newspaper to locate one or more words which begin with each letter of the alphabet. Words can be selected from students' choices of newspaper sections such as sports, editorials, comics, etc.
5. Students can work individually or in small groups to alphabetize the names of players on a ball team, the names of ball teams, names of automobiles, etc.
6. Present students with a list of the names of five members (or more) of their class. Students can work in pairs to determine who can alphabetize the list in the shortest time or with greatest accuracy.
7. Personal dictionaries should be developed which require students to periodically alphabetize words they have learned.

(5 - 7, Richard Kemper)

Materials:

Guidelines to Teaching Remedial Reading, Lillie Pope.

Hip Reader I and II, Book Lab.

Instructional Record for Changing Regional Speech Patterns, Folkways Records and Service Corporation, 701 Seventh Avenue, New York, New York.

Reading Games, Strengthening Reading Skills with Instructional Games, Guy Wagner and Max Hosier, Teachers Publishing Corp., Darien, Connecticut.

Troubleshooter, Houghton-Mifflin, Books 1 and 2.

C. *Skill: Increasing sight word vocabulary*

Activities:

1. Make a stack of flash cards with words chosen for class use. Make it a competition game, having students say what the words are.
2. Encourage students to tell stories; then let students use their words and new words in writing this story. This type of repetition helps add to students' sight word vocabularies.
3. Encourage students to keep a word bank list or envelope in their notebooks. When they have mastered new words, they can add them to their banks.
4. Get large advertisements in which several items are advertised. Cut out the pictures and let students fit pictures to the advertising.
5. Using the "Each One Teach One" approach, let student take a sentence or paragraph with some blank spaces where key words have been omitted. Student, assisted by another student, is given a list of words from which to fill in the blanks. (This is good practice for context clues. Tutor assists student in this instruction).
6. Let student take a paragraph, read it into the tape recorder, then play the recording back so that student can listen to himself and mark places where he stumbled as he read. Student then copies words he missed and works on these as sight words.
7. Have one student tell a story into the recorder, another student copy the story; then have a student copy it so that student can work at words he doesn't know.
8. Use the following for improving sight word vocabulary:
   a. Design exercises in which the word is repeated so that recall is rapid.
   b. Have students practice scanning a list. Grouping similar activities or things together is helpful to students. For example, "all things that run" or "all good things to eat."
   c. Make a chart of (1) words that tell movement, (2) of authors, (3) and words grouped in sets of four; for example, groups of words describing clothes, animals, trees, time, food, toys, people, and colors.

Materials:

Action series, Scholastic

Full Speed Ahead, Follett

Action, Houghton-Mifflin

Help Yourself To Read, Write, and Spell, W. G. Loesel, EPL, Ginn & Co. (very low reading levels)

Abaca, a card game to help students grasp the fundamentals of word building and dictionary usage.

How To Read Better, Harley Smith and Ida Wiebert, a workbook

Steck-Vaughn materials, Austin, Texas

Treasure Books, Grosset & Dunlap, Crossword puzzles, Phonics, etc.

Scholastic *Scope* Books No. 2, Word Puzzles and Mysteries No. 3361, *Across and Down* No. 1, No. 3360.

Word Games, Book 1A, 1, 2, 3.
Word Games and Sports, Healdsburg, California.

D. *Skill: Analyzing the Parts of Words* (Materials listed are more appropriate for 4th - 7th grade levels.)

Activities:

1. Have students make as many words as possible from a root word.
2. Let students learn prefixes and suffixes by giving a word, such as *pay* or *form* and have students see how many different words they can make by adding prefixes and suffixes.
3. Play a game such as "Confounded by Compounds." Purpose of game is to give students practice in writing compound words. It can be played as an individual, partners, small groups or class game. Materials needed: chalkboard and duplicated sheets. Directions: The teacher writes on the board or distributes a duplicated sheet to each player with several words on it, such as *base*, *play*, *school*, and *tea*. The players are to make as many compound words from these as they can. For example, baseball, baseman, baseboard; playmate, playground, plaything, playtime. The person or team with the most compound words is the winner. Game can be played orally; players can take turns in giving answers.

*4. Have students react to the meanings of words as they are presented with and without prefixes.

*5. Present words, without their appropriate ending, in sentences. Suffixes can be taught and illustrated this way. Students can be asked to supply appropriate suffixes. (Idea from Richard Kemper)

6. List a number of sets of words that have common roots to help students identify root words. Have the student find the base word of each of the following:

asked	asking	asks	
rained	raining	rainy	
helps	helping	helpful	helper
farmed	farming	farmer	farms

7. Try these sample words for practice. Some endings are met frequently: -s, -ed, -ing, -er, -est, -y, and -ly. (The student is to add the appropriate endings to each base word.)

s	ask	call	help	jump	look
ed					
ing					
er					
est					
y					
ly					

Materials:

Troubleshooter, Houghton Mifflin, Book 3 (Word Attack)

Action, Scholastic

Communication Skills Reading English, Adjunct Education materials, State Department of Education, Richard Kemper.

Basic Reading Skills, Scott Foresman. (Not appropriate for students reading below fourth grade level.) This book has the Scott Foresman Inventory-Survey Test to accompany it. Tests have 5 subtests: word meaning, sentence meaning, paragraph meaning, word analysis, dictionary skills. Workbook has three sections:

1. Word Study (context clues, consonants, vowels, syllables, accent, prefixes and suffixes.
2. Comprehension (phrase meaning, sentence meaning, main idea, and inferences.
3. Study skills (following directions, generalizing, organizing, and summarizing.

Guidebook to Better Reading (good for individualized instruction)

Specific Skills Series: Barnell Loft, Ltd., 1-7, 1-12. Phonetic Analysis, Reading for Specific Purposes, Following Directions, Context Clues, Interpretation.

Breakthrough Reading Skills Duplicator Masters. Allyn & Bacon. (Syllabication, word meaning, sentence meaning, doubling the final consonants, multiple meanings, words in context, main ideas, reading for details, prefixes, sequence, synonyms, suffixes.)

Curriculum Bulletin, Remedial Reading Activities – An Idea Book, no. 275, vol. XXIII, February 1967, price 80¢, School of Education, University of Oregon, Eugene, Oregon 97403. Sections of games on phonics, functional skills, structural elements, blending, comprehension, fluency and rate, and word recognition.

Reading Games, Wagner and Hosier.

Guidelines to Teaching Remedial Reading, Lillie Pope.

Scholastic Visuals, Scope Visuals 1, Scholastic Book Company.

E. *Reading Skill: Comprehension*

Instruction to improve student comprehension, *the ability to understand and interpret what is read*, involves a coordination of all language communication skills (listening, speaking, reading, writing, and thinking). Comprehension is not one but a combination of skills. Activities included in this section are appropriate for students reading above the 3rd grade reading level; whereas, activities in previous sections are appropriate for students reading 3rd grade and below. Project teachers, however, suggest that these comprehension activities might be suitable for some students on both levels. Activities have been grouped under two headings, comprehension and study skills. Vocabulary development which is an integral part of comprehension improvement is included in the Language Section.

Comprehension Activities

1. To work at finding main idea, cut out an article, cut it apart, take the headline, and then ask students to put the headline with the right article.
2. To help students read for factual information, give them questions to find the answers to. As students improve, give them the selection first and then the question to answer. (Most classrooms give more practice of this type of reading and of reading for details than of many of the other types of reading.)
3. Try the game of 20 Questions about a story or article. Game is described in Literature Section.
4. Tape stories and then devise questions to improve students' understanding of the selection.
5. Work on students' ability to predict outcomes in stories.
6. Ask students to arrange pictures depicting a story or comic strips in a sequence that is meaningful.
7. Make up comprehension questions based on a paperback in classroom library. Glue a pocket in back of book in which questions can be placed. (This is the kind of activity that teachers can work at gradually. It is particularly good for individualized reading.)
8. Ask students to read a paragraph and recall everything then can.
9. Give the main points of an article or selection and ask for all the details related to the main point.
10. To help students follow a sequence of events
    a. have them retell a story as it was written.
    b. present several events in a story or an actual happening in scrambled order and ask them to place them in the correct order.
    c. present a list of possible causes, with some incorrect possibilities, of a happening in a story or in real life. Ask students to eliminate those which could not have been causes.
11. To help get the main idea
    a. use introductions, conclusions, topic sentences, headings, and summaries to help student understanding.
    b. have students write the headlines for stories read.
    c. have students select the best possible title for a story, article, or paragraph read.
    d. give the main points of a selection; then ask students to tell what the outcome will be.
12. To encourage students to remember what has been read in detail, teach them the SQ3R technique:
    a. *Survey:* Look through whole assignment. Read the headings; examine pictures, graphs, diagrams. Try to get the general idea of the whole lesson.
    b. *Question:* Think of the questions that will likely be asked and answered in the lesson. Turn headings into questions.

c. *Read*: Study the lesson to find answers to the questions. Concentrate on main ideas and list them on paper. Leave space between topics. After reading a section pick out points to remember and list them under the topics.

d. *Recite*: Go back over the assignment immediately. Ask yourself, "Do I remember what this topic is about?" An immediate quiz on what you have just read is the best way to prevent forgetting.

e. *Review*: Go back over your headings and quiz yourself. Re-read the parts which you have forgotten.

Study Skill Activities:

1. Check to make certain students know the alphabet before trying to teach them to use an encyclopedia or dictionary.

2. Encourage students to practice skimming to find a particular bit of information. Suggest that students place a pencil in the center of the page as a guide, then that they make one quick stop on either side of the pencil, keeping in mind the fact for which they are looking. Eventually what they are looking for will jump out at them.

3. Try to set up situations where students will have to use the table of contents and the indexes of books they are using in class.

4. Encourage students to follow directions accurately by giving them simple oral and written directions each day; for example,

   a. give simple directions for some activity. "Do what each sentence tells you to do" and then list things for student to do.

   b. occasionally prepare individual assignments for students. Write out individualized instructions for them.

   c. where workbooks are used, insist that students read their own directions. When directions are misread, suggest that student reread instructions and then tell the teacher what they have stated.

   d. give directions for making something to students. Look at the things made from the directions.

Materials:

"Teaching the Comprehension Skills," Aaron and Callaway.

Scholastic Scope Reading Skills Books:

Wide World (Scope/Reading Skills 1) No. 3358 – 48 true stories test: grasping the main idea, catching details, following context clues.

Dimensions (Scope/Reading Skills 2) No. 3359 – 48 true stories test: seeing the author's purpose, coping with generalizations, understanding opposites.

Spotlight (Scope/Reading Skills 3) No. 0703 – 33 true stories test: ability to find the main idea, recognizing important facts, finding proff, understanding antonyms and synonyms.

Sprint (Scope/Speed Reading Skills) No. 0704 stresses comprehension, efficiency, and speed.

Across and Down (Scope/Word Skills 1) No. 3360 — 37 crossword puzzles teach a basic knowledge of phonics vocabulary.

Word Puzzles and Mysteries (Scope/Word Skills 2) No. 3361 — 51 puzzles, word games, and stories strengthen word skills, develop identification of parts of speech.

Countdown (Scope/Study Skills) No. 8702 — improves skill in reading maps, skimming, using a table of contents and an index, spotting topic sentences, and grouping facts.

Jobs in Your Future (Scope/Job Skills) No. 3362 — more than 40 lessons cover the training, skills, and attitudes needed to find and keep the right job.

Trackdown (Scope/Language Skills 1) No. 2701 — 33 lessons in mystery form focus on language usage problems. Also strengthen reasoning skills and encourage logical thinking.

Imperial Aural Reading Lab, Imperial Company, Levels 1 and 2.

Acoustiphonics, Tarmac Company.

Scope/visuals, a series of visual teaching aids include spirit masters (run off 100 copies or more of each lesson, matching acetate transparencies (just pull out and project) for each lesson, Scholastic Company.

Reading Success Series, Score 1-6, AEP.

You and Your World, AEP.

Scholastic *Scope* and *Voice*.

Action, Scholastic.

Comprehension Skills in RSVP, Amsco.

Study Skills For Information Retrieval, Allyn & Bacon.

Bowmar Records, Bowmar Publishing Company, Reading Series, Cassette Edition.

LITERATURE

Project Secondary English teachers believe that English teachers should try to get the student actively involved in literature. In order to accomplish this, it is their conviction that teachers must be willing to rid themselves of the idea that every student must digest all the prescribed authors and selections to have a successful literature program. Literature for low-achieving, disadvantaged students is selected on different criteria than the criteria usually used to choose selections for anthologies. Like the Dartmouth Seminar participants (which set up guidelines for the teaching of English in 1966), the teachers' aim has been to help students acquire not merely an ability to read well but also a permanent desire to read. They are convinced that the experience of literature should contribute to the development of students' personalities.

Through literature a student may

explore his own nature, make some sense out of his own experiences

educate his imagination

become aware of potentialities for thought and feeling within himself

acquire a clearer perspective about himself and others

develop aims and a sense of direction

explore the outer world: other personalities and other ways of life

identify with individuals, both real and fictional, who have coped with similar problems with varying degrees of success

enjoy reading as a pastime

In organizing the literature program for disadvantaged learners, Project Secondary English teachers have used the following approaches to gain student response:

1. Pre-assessment of some of the reading achievement levels of students
2. Selection of literature on the basis of student reading levels and interests
3. Use of a variety of audio-visual aids to teach literature: records, films, filmstrips, photographs, cassettes and an emphasis on paperbacks, magazines, newspapers

The success of the literature program in Project Secondary English classes has been due largely to the use of the following criteria in selecting literature:

1. Literature that deals with conflicts that are real to students.
2. Literature that is printed in an attractive, colorful format with many photographs and illustrations.
3. Literature that includes a variety of types: novels, poetry, short stories, and plays.
4. Literature that has such qualities as excitement and suspense, more dialogue than description, and a strong narrative.
5. Literature that has characters with interesting problems to solve.
6. Literature that can be enjoyed through another medium: films, TV, and records. It can be viewed or heard by students.
7. Literature that represents many ethnic groups and their views of life. (The ethnic groups which are most interesting to students are often determined by geographic area where students live.)

8. Literature that is written for and about adolescents on appropriate reading levels.

9. Literature that stimulates student self-reflection.

In summary, the project philosophy about literature is: *Teachers can skill students to death and students still won't read unless they are interested. Aim of teachers: Make it easy for students to get hold of the pleasure of reading and to bombard students from all directions with opportunities to read.*

Student Objectives in Literature

1. Student should be able to visualize what's going on in the story, poem, etc. to get into the story, to imagine.
2. Student should be able to accept unhappy, realistic or open-ended stories.
3. Student should be able to realize that time and place color what happens in the story.
4. Student should be able to identify with the characters and see the "real life" situations characters are involved in.
5. Student should be able to figure out what a character is really like inside from his reaction to other people and situations, to see the "why" of what he does, not the "what."

This section includes the student objectives and activities to accomplish them. Some of the objectives lend themselves more readily to activities than others.

1. *Student should be able to visualize what's going on in the selection, to get into the story, and to imagine.*

   Activities:

   1. Ask students to draw a picture of something they remember from what they have read. For example, student could draw a picture of "Four Eyes" as they picture him or the parking scene in "Shoe Shine Boy."
   2. Play a mood record to get students into a story or poem. For example, "Too Early Spring" could be introduced by playing a love song.
   3. Introduce a poem like "We Real Cool" by setting up a scene where kids act cool, play billiards.
   4. Set up a group involvement in the selection to be read; for example, involve students in "The Creation" by letting them read in unison, sing or hum the accompaniment as words are read, or sing "Amen" as lines are read.
   5. Encourage students to dramatize a scene from selection. Occasionally, try setting up the scene even before students have read. Choose a group that enjoys dramatizing and explain the situation chosen from the selection to them.
   6. Use visuals: pictures, posters, transparencies to help students visualize what is going on in selection. Many materials are not visually exciting to students. Often selections are included in drab books. The use of visuals helps students to avoid thinking "blah" thoughts before they read.
   7. Write a headline or blurb about the selection on a poster or bulletin board or chalkboard or write a headline with exciting information about selection. For example, before reading *Light in the Forest* (Richter), write headline, "INDIAN BOY CLAIMS HE'S WHITE."

8. Stop at strategic points in reading a selection and ask pertinent questions to avoid student misunderstanding of what is happening. CAUTION: Some students dislike being interrupted while they are reading. Some project teachers avoid this as a practice.

9. Use films to help students get the knack of visualizing. After showing a good film and asking students to pick out scenes they remembered, transfer this same technique of visualizing to the literature selection they are reading.

10. Before reading a poem, describe what the poem is about and then read it. Ask students to visualize the scenes read and to list them.

11. Encourage students to find music that fits poems, to tape it, and later to read poem with the accompanying music.

12. Pull out key words and phrases from poem, talk about the images these words create in imaginations. For example, choose phrases from "Mother to Son" like "crystal stair, no carpet on the floor, reachin' landin's, and I'se still goin'."

13. Ask students, before they have read, to make guesses about what's going on in a selection by looking at the illustrations given.

14. To help students get into the selection, particularly a story or novel, start reading it aloud to get students to wondering what's going to happen.

15. Read a story aloud, stopping after certain segments. Ask students to guess how a certain character will develop or how a certain situation will end. Then, after story is completed, check to see why students guessed the ways they did and how they might have gone wrong in their interpretation.

16. Use recordings of literature selections, tapes, cassettes, and filmstrips, when available, to enable students to visualize and imagine.

17. Give students a chance, tip them off to what's going on in a literature selection. It is easier for students to take chances in discussion if they are given some options and direction. Giving directions on what to read for is quite helpful to some low achieving students.

18. To help student understanding and interest in selections, build a thematic unit with literature, music, and pictures related to the theme. For example, in one group, *Outcast* theme was chosen. Records about outcasts (Eleanor Rigby, A Most Peculiar Man, Me and Bobby McGee) and films (*No Reason to Stay, The Summer We Moved To Elm Street*), (Film Board of Canada) and *The Secret Sharer* (Encyclopedia Britannica, Short Story Showcase.)

19. Motivate students to read and understand a literature selection by picking out a colorful section and reading it to class.

20. Acknowledging that long passages of description discourage reading, help students get into the storyline quickly by suggesting that they pass over such passages. Or if reading aloud, paraphrase such sections and get into the storyline quicker.

21. Make a mobile that shows something about the novel read. Attach small objects or pictures to the mobile.

22. Make a picture dictionary of vocabulary words from the novel or story. The words from the selections would be arranged alphabetically and illustrated by a picture or a sentence.

23. Make a collection of things that are related to the novel. Tell what each thing has to do with the story by putting cardboard labels on them.

24. Take a cardboard box which symbolizes the house characters from story live in. In the house (box) place pictures or cut-outs representing characters. On the top of the box, place suckers for each event in the story you care to include. Place a balloon on the top of the box, which you will pop when the climax of the story is reached. You may place inside the box plot cards, character cards, and setting cards, and build your story by using the cards. (This is effective also in showing students how time and place influence.)

2. *Student should be able to accept unhappy, realistic and open-ended stories.*

> Many adolescent readers . . . seem to be incorrigible romantics. Regardless of the logic of events and circumstances, they continually assume, infer, and hope for the best. They are "happiness bound" both in their demand for fairy tale solutions and in their frequent unwillingness to face the realities of unpleasant interpretation. Consequently, their sentimental overemphasis on the good frequently leads them to distort and misinterpret both characters and their actions.
> . . . The quest for the pleasant and the pleasurable is a universal human motive. One cannot object to the yearning but only to the lack of rational control of feelings which encourages readers to accept improbable conclusions which conflict sharply with the facts at hand.
> (James Squire, *The Responses of Adolescents to Literature*, p. 41.)

Project teachers feel that selections chosen for classes should be balanced to prevent a distorted view of life. Careful attention should be given to selecting materials that reflect this balance. Literature selections should not always be selected that reflect a "Pollyanna" view of life; neither should the dismal, pessimistic view be overemphasized.

Activities:

1. Discuss with students the problems that "happiness binding" can cause in understanding literature.

2. As students read selections, ask them to keep a record using three headings: *Name of Story, Purpose of Ending,* and *If Ending Had Differed.* This procedure will help students to understand the "why's" of story endings.

3. Read the different endings of the book, *Sounder*, and the Lonnie Elder adaptation done for Scholastic *Scope;* the different treatments of Brian Piccolo's life, *Brians' Song*, and *I Am Third*; and the different version of *My Sweet Charlie* presented in *Scope.* These versions will help students to examine the reality/unreality of different endings.

4. Use *The Lady or the Tiger* for openers to the subject. The objective of your effort would be to let students work through the ways a story could have ended and to find evidence for their beliefs.

5. Wait for student reaction to an ending. Then, ask students how they would have had the story end and for the evidence in the story that their ending could have actually happened. Encouraging students to get evidence may help them understand and predict endings.

6. Use the "Open-End" selections in *Scope*. This activity will give students chances to resolve stories and to write their own endings. (One project teacher cannot convince students that she doesn't know *the* endings to some of these open-end stories.)

7. Help students to control affective responses to literature selections by evaluating evidence in the selection. Such stories as "Sixteen" (Maureen Daly) and "That's What Happened to Me," (Michael Fesier) might be read and discussed as illustrations of individuals who do and do not face their problems objectively.

8. Before reading a play like "The Glass Slipper" or a short story like "A Different Drummer," conduct a session like "Some Things Are Just Sad."

   a. Write "Some Things Are Just Sad" on the board and have students relate sad experiences they have known about or experienced themselves in a brainstorming situation.

   b. List some of these experiences on the board for students to see that unhappy things do occur to them and to others all around them.

   c. If students are reluctant to recall pain of their own in an open group discussion like brainstorming, have them print unsigned experiences on file cards, put the cards on the bulletin board just before the next sad literature selection. Remove the cards immediately following the lesson.

   d. Relate unhappy experiences you've had. Many times students will open up for an opened-up teacher.

9. Students respond to the following questions about the poem, "Forsaken."

   1. How does this poem make you feel? Why?

   2. Were you surprised to learn what happened to the woman? Why?

   3. Suppose an Indian from her tribe found her, what do you suppose he would do? Why?

   4. Suppose her son were on trial in the courtroom in our town and you were his lawyer for the defense. What's one thing you would say in his defense?

10. In a whole class brainstorming session, draw a mood meter on the chalkboard with students contributing all the emotions they can from "very sad to very happy." Then, play recordings of poetry and have students fit the poems into the various slots. This procedure will help students see that some of the most moving poems were unhappy ones.

MOOD METER (idea from Level Four, Macmillan *Gateway English*)

VERY SAD		VERY HAPPY
desperate	apathetic	
unhappy	pleased	Words like these would be arranged on the meter. Accept students' words and where they would place them on the meter.
blue	delighted	
miserable	ecstatic	

11. Have students look at pictures (e.g. a girl and boy in a serious conversation) so they can write short poems that end ambiguously.

12. Dramatize open-ended plays in *Action* Unit, Scholastic to encourage students to find and use evidence from plays to predict appropriate endings.

13. With students reading the parts, read the play, *A Matter of Pride*, (Frank D. Gilroy), ask these questions:

    a. Do you like the ending?

    b. Can you believe that the applause made Neal happy? Why?

14. Show the film, *My Old Man*. To prepare students for the sad ending, have students recognize the father's weaknesses by listening to selected parts of the dialogue on tape.

15. Before reading a tragic story like "The Waste Land" (Alan Paton), allow students to browse through the newspapers for accounts of tragedies that are an integral part of life.

3. *Student should be able to realize that time and place color what happens in literature.*

Project teachers feel that teachers can help students with this kind of understanding through their introductory remarks. When setting and time are important to the understanding of a selection, the teacher can indicate this to students.

Activities:

1. Play popular recordings such as "Soulsville," "In the Ghetto," and "Inner City Blues." From such records students can then point out problems that exist primarily in big cities before reading stories like "The Last Spin" or excerpts from *The Cool World*.

2. Have students write letters describing where they live and what they can do in their towns to T. J. in "Antaeus."

3. Have students write as a group sequels to "All Summer In A Day." Be sure that both planets are written about. Compare the sequels aloud for students to see how setting molded their sequels.

4. Read "A Secret for Two" (Quentin Reynolds). Discuss why this setting is so important to what happens in the story. Have students work together in groups drawing sketches of Prince Edward Street on which they could write short explanations of the setting's importance.

5. After reading "The Way Up" (William Hoffman), have students find direct quotes for the sensory images of sight, sound, taste, touch. They could do these images as they work in groups by being careful to find quotes that add to the story's suspense and excitement. Have students make lists of the ten most important things in the story. Read some aloud, letting the class note which ones add to the "where and when" of the story.

6. Ask students for examples of man against man, man against himself, and man against nature. Have them decide in which one of the basic conflicts would setting probably be very important? Read "The Day The Sun Came Out" (Dorothy M. Johnson). Students could discuss and list on the board the battles with nature that the traveling family group had.

7. Have students make up or tell from memory horror or ghost stories. (Closed blinds and a dim light will add an effect you may or may not want.) While the stories are being told quietly, make written note of the stories that are spooky because of where and when — an old tree, an old house, a darkened room, in the woods. See if students can recall which ones depended on setting for their eeriness or interest.

8. Have students plan and produce a choral reading with a musical background complete with slides of the scens of the poem, "Harriet Tubman" (Margaret Walker.) If you're not living in a rural community, slides can be made from snapshots of magazine pictures.

9. Read the poem, "The Day," (Theodore Spencer) carefully. Everything that happens in "The Day" takes place in "the garden." Would the poem have the same central meaning if it had taken place in the "city."?

10. Discuss these questions after reading "The Will" (Anne Blackford):

    a. What one object in the story's setting affects what is actually written in Mrs. Jackson's will?

    b. Why does Joseph write those particular words?

    c. What do the objects in Mrs. Jackson's house tell you about her?

11. Have students describe in writing or in a discussion a scene they would miss most if they became blind. Letting them look through colorful magazines may help them decide. Read "Shago," (James Pooler)

12. If the book lends itself to such, make a map of the place where story occurs. Student could trace a journey on a map, one like True Son's in *The Light in the Forest* or Anne's journey in *The Innocent Wayfaring* (Chute), or trace "the secret annexe" in *The Diary of Anne Frank*, or Jonah's journey in *Journey With Jonah* (L'Engle).

4. *Student should be able to identify with the characters and see the "real life" conflicts characters are involved in.*

Activities:

1. Ask interested, able student to role play a character. Set up a situation similar to the one in the selection.

2. Create and dramatize a situation where a character is on trial for his treatment of another character or for his improper behavior. Write a summary speech as prosecutor or defense attorney. Dramatize the trial scene if several students have read the same book.

3. Choose a selection and tell how you would have acted differently from the main character. How would this change the story?

4. Use a drawing to represent a "conflict" in a selection. Even stick-like drawings are helpful. Appropriate pictures/posters would be suitable, too.

5. Make a chart with two headings, *What Kind of Person is He* and *How Do You Know He Is So?* Enlist student comments to fill in the chart. Other headings might include *What Character Does, What Character Feels,* and *How Others React to Character?*

6. Ask class to do a newspaper issue on a novel or story. Selected students could do newstories, editorials, social events, birth announcements, etc. All their newspaper stories would be based on characters and events in the selection. (Newspaper done on *Shane* was titled *The Hooterpecker Journal*, had stories captioned "Wright Fatally Wounded in Gunfight," Editorial: Need for Law and Order.)

7. Ask students to draft letters to Ann Landers in which they describe some problem in the literature selection. Letters should be written as though they were the character or characters in the story; then, letters could be exchanged so that answers and solutions could be written.

8. Ask students to work out horoscopes of characters. Students can select signs characters were born under by picking out their personality traits. Any general astrology book could be used. The simple newspaper approaches to signs could be used. (Linda Goodman's book would be appropriate.)

9. Play the game of *20 Questions*. Choose some situation from the selection; for example, choose a situation from *My Sweet Charlie*. Suggest to the class that you are thinking of something that happened to Charlie or the girl before they got to the deserted house or that happened before the food ran out. Game goes like this: "I'm thinking of something that happened in *My Sweet Charlie*. Each student has only one question at a time and can only ask questions that can be answered *yes* or *no*."

10. Ask students to write letters to characters about something they don't understand about the characters' behavior. For example, after reading *The Pearl* a student might write a letter to Kino asking why he threw the pearl away.

11. Ask students to assume the identity of the character in a novel or story and to keep a diary of their inner feelings as well as actions for a week; for example, the deaf mute in Wojciechowska's *A Single Light*, could be chosen.

12. Ask students to write a news story using an incident that happened in the selection; for example, write a news story of some of the events in *The Innocent Wayfaring*.

13. Tape student grouptalk about characters and/or situations and play back for class enlightenment and evaluation.

14. Ask pairs of students to read from literature selections. This way of studying literature is very appropriate when selection lends itself to dialogue or has dialogue.

15. Read a line from the selection, one that captures the meaning of it. Write the line on the chalkboard and ask students to react to the line; for example, the poem titled "My Mother Taught Me Purple" gives the meaning of the poem away. A line from *My Old Man* (Short Story Showcase film) should lead to an understanding of it: "I was so fond of my father."

16. Make an adjective check list to help students understand characters. Checklists enable students to identify characteristics of characters; for example, adjectives describing the old man in *The Pigman* could include "lonely, trusting, gullible, desperate, poor, and senile." In *The Cool World* Duke is "delinquent, lonely, searching, sick, damaged, and adult."

17. Select 10 words that tell the important happenings in a selection. Write these on the board and ask students to refer to these words and recap the situation. For example, words related to *When The Legends Die* (Borland) could include "sawmill, flight, Horse Mountain Lodge, Reservation, Bronco Busting, Madison Square Garden."

18. Use cartoons or pictures that illustrate related ideas; for example, a *Peanuts* cartoon illustrating the ambivalence of love could be used in a thematic unit on *Love*.

19. Plan to use all available, quality films to encourage student identification with characters. Use films even when students could not read the written selection; for example, the films, *My Old Man* and *Dr. Heidegger's Experiment* (Short Story Showcase) are far more suitable for low students to view than to read.

20. Write a letter to another character in the story explaining what happened after the story was over.

21. Have students make "My Most Embarrassing Moment" talks before or after reading "The Beginning of Wisdom" by Rachel Field.

22. Give students the opportunity to examine the young boy's motives in "Kitten," (Richard Wright) and to realize what the real conflict was.

23. Have students role play the way they'd want to be treated if they were new to a town. Then, have them read "The New Kid" and the play based on *Room 222* when the Indian boy was new to Walt Whitman High. (Available in *Scope* magazine.)

24. Have an informal debate on the topic "Some Thing Are Worth Cheating For." Read "Joey's Ball" by Norman Katkov.

5. *Student should be able to figure out what a character is really like by noticing character's reaction to other people and situations. (Objective for students is to help them see the "why" of what a character does, not the "what.")*

Activities:

1. Select a decision character makes in a selection; for example, in "Salvation" (Langston Hughes) the boy decides to be saved at the revival meeting. Students could work out the "why" of his "conversion."

2. Ask students to conduct interviews with the characters. Student groups could work out questions to ask which are related to character's actions and personality.

3. Try the Reader's Theatre approach. (Houghton Mifflin's new *Interaction* series has a book on Reader's Theatre (Floren Harper). This book describes ways of using this approach in the study of literature.

4. Play "Ask the Computer." Invite all the students to write questions which they really want to know about the characters and their actions. (Sometimes students work better in groups in the formulation of questions.) Slips of paper with questions on them will be gathered and fed into the "Computer" which various class members staff. As "The Computer" students read the unsigned questions aloud, and then furnish the best reply possible. This game is good for encouraging impromptu answers and understanding of literature.

5. Ask students to report on a novel by taking a scene (without dialogue) and writing dialogue. Then, these students can enlist the help of other students in performing this scene. After playing the scene, other class members can be invited to ask questions about the "why" of certain decisions and actions; for example, in *A Separate Peace* Gene returns to Prep school and recalls incidents from his school years. Imagine that he meets a former teacher. Write dialogue.

6. Invite a character to dinner. So that he'll come, tell him why you chose him above the others. Next, write a note which you'll leave for your mother, telling that you have invited someone for dinner. Describe the person to her and include a few "do's and don'ts" for her to follow so that your guest will feel comfortable.

7. To help students learn how to identify with characters, select some students to role-play situations. Then ask students to figure out why the characters acted as they did; for example, students could role play a situation where a couple were dancing and the girl refused to dance with a boy who cut in. Ask the other students to guess the "why" of the situation. Then read "Shoe Shine," *Voices III* (Ginn), stopping before the opening of the car door. Next, ask students to discuss why the boy refuses to move the car; then finish reading the story.

8. Write a letter to the parents of "The Stone Boy" explaining his inability to speak of his brother's death.

9. Use overhead transparencies from *Voices* (Ginn) series to help students recognize that we often think in stereotypes.

   a. policeman

   b. rich lady

   c. cowboy

   d. scientist

   e. hippie

   f. artist

   Then read "After You, My Dear Alphonse" and discuss the "why's" of Mrs. Wilson's comments to Boyd.

10. After reading "The Eyes of Mr. Lovides," have students write paragraphs on "Why I Was Afraid." In the paragraphs, students would describe how one person's actions caused them to be afraid.

11. Ask students if they ever wanted something so badly that they would give up almost anything to get it. List some of their desires on the board. Then read "The Necklace." Have them challenge each other's choices. Discuss why

    a. Mrs. Loisel wants to dress beautifully and be admired.

    b. The Loisels don't tell Mrs. Forestier the truth.

    Then have students write paragraphs about what they would have done if they had been Mrs. Loisel.

12. Have students write short paragraphs or make lists about the "fine" qualities their parents have let them know they lack. Ask if there are boys or girls near their ages who seem to have all these qualities and with whom they are compared. After this discussion, read "The Bear Hunt" (Gene Caesar).

13. Say to students, "A teenage girl's mother died and she didn't cry." Have them brainstorm in small groups for reasons why she didn't cry. Then read "From Mother With Love" (Zoa Sherburne). Ask these questions after reading:

    1. Why didn't Minta cry right after the death?
    2. Why did she cry so hard before?
    3. Why did Minta's mother shop early for Christmas?
    4. Why did Minta decide *not* to tell her father what she'd discovered?
    5. Why had Minta's father insisted his wife not be told she was dying?

    Have students describe in one sentence a quality they can see in the three characters in the story.

14. Using examples from stories they've read such as "Four Eyes," "Shoe Shine," and "All Summer in a Day," have students pretend to be one of the main characters and write three original sentences. In sentence one, the character would reveal a personality trait; in sentence two, a mood; and in sentence three, an attitude. (*Voices*, Ginn)

15. After reading "The Cub," (Lois Kleihauer, *Voices of Man*) (A. Wesley), ask students to write poems that finish the line, "I used to think my mother (father) was _____

    _____

    _____

    But now,

    _____

    _____

16. Read poems such as:

    "To the Bureau of the Census" (Dorothy Rosenberg)
    "Advice" (Paul Cummings)
    "First Frost" (Andrei Voznesensky)
    "Eleanor Rigby" (Lennon and McCartney)
    "Richard Cory" (Edwin Arlington Robinson)

    Have students compose one "why" question for each poem. They may then question each other.

17. After reading "The New Man" (Frederick Laing), have students make short talks on any person they have wanted to imitate.

18. Make a list of things Mr. Brandt does in "The Old Man and the Last Ambush" (Jack Schaefer). Then make a list of Mr. Brandt's personality traits. Match the actions with the traits and explain choices. (*Focus*, Scott Foresman)

19. Find newspaper articles on runaway children and discuss possible reasons for their running away. Then read "When You Run Away" by George H. Freitag.

20. After reading "Bill," (Zona Gale), ask why the story is named "Bill" instead of "Minna." (*Thrust*, Scott Foresman)

BOOKS RECOMMENDED
FOR LOW ACHIEVING STUDENTS

The Dog Who Wouldn't Be – Farley Mowat
First Love, True Love – Anne Emery
Fifteen – Beverly Cleary
Flying Saucers - Serious Business – Frank Edwards
Go Up for Glory – Bill Russell
His Enemy, His Friend – John Tunis
The Incredible Journey – Sheila Burnford
The Member of the Wedding – Carson McCullers
The Ox-Bow Incident – Walter Van Tilburg Clark
Paintbox Summer – Betty Cavanna
Planet of the Apes – Pierre Boulle
Please Don't Eat the Daisies – Jean Kerr
Seventeenth Summer – Maureen Daly
Sixteen and Other Stories
Drop-Out – Jeanette Eyerly
Shane – Jack Schaefer
Stranger than Science – Frank Edwards
To Sir, With Love – E. R. Braithwaite
A Tree Grows in Brooklyn – Betty Smith
Turned Out – Maia Wojciechowska
The Happy Land – Evelyn Hawe
It's Still a Mystery – Gebhart and Wagner
Hit Parade of True Flying Stories – Winchester and Robinson
It's For You, Snoopy – Charles M. Schultz
Charlie Brown and Snoopy – Charles M. Schultz
You're the Greatest, Charlie Brown – Charles M. Schultz
Peanuts for Everybody – Charles M. Schultz
You've Done It Again, Charlie Brown – Charles M. Schultz
The Sound of Soul – Phyl Garland
Walk to Survival – D. J. Arneson
Kid's Lib – Phil Hirsch
Guinness Sports Record Book – McWhirter
Report from Engine Co. 82 – Dennis Smith
Young Winston Churchill – John Marsh

The Cycle Jumpers – Marshall Spiegel
Goodbye Mr. Chips – James Hilton
Life Among the Savages – Shirley Jackson
The House of Tomorrow – Jean Thompson
My Sweet Charlie – David Westheimer
A Separate Peace – John Knowles
A Girl Like Me – Jeanette Eyerly
April Morning – Howard Fast
Big Doc's Girl – Mary Medearis
A Place of Her Own – Ann Mari Falk
Count Me Gone – Annabel and Edgar Johnson
A Crack in the Sidewalk – Ruth Wolff
Crash Club – Henry Gregor Felsen
Cress Delahanty – Jessamyn West
Stranger in the House – Zoa Sherburne
Too Bad About the Haines Girl – Zoa Sherburne
Brian's Song – William Blinn
The Recycled Mad – Albert B. Feldstein, ed.
The Dirty Old Mad – Albert B. Feldstein, ed.
What's Up Doc? – Carole Smith
Sports Answers Book – Bill Mazer
Dragging and Driving – Tom MacPherson
Love is Never Enough – Bianca Bradbury
New Girl and Other Stories of Teen Life – ed. Miriam Goldberger
Jean and Johnny – Beverly Cleary
Butterflies Are Free – Leonard Gershe
Bruce Tegner's Complete Book of Judo
The Polyunsaturated Mad – Albert Feldstein
Marked for Terror: The Partridge Family No. 10 – Vic Crume
The Complete Book of NASCAR Stock Car Racing – Lyle K. Engel
Lori – Dorothy Bastien
Laugh Your Head Off! – Helen Alpert
Mythical Monsters – James Cornell
Three's A Crowd – Marie McSwigan
Peppermint – David A. Sohn, ed.
Go, Man, Go – David Zinkoff
Girls Versus Boys – Betsy Madden

The UCLA Story: Basketball at Its Best – Jerry Brondfield
Up the Down Staircase –Bel Kaufman
Mr. and Mrs. BoJo Jones – Ann Head
The Pigman – Paul Zindel
My Darling, My Hamburger – Paul Zindel
Mrs. Mike – Benedict and Nancy Freedman
The Soul Brothers and Sister Lou – Kristen Hunter
I Always Wanted to be Somebody – Althea Gibson
Teens Ask Questions – Jane Stine
The Forbidden Garden – Ursula Curtiss
Blue Ribbons for Meg – Adele de Leeuw
Emily San – Barbara Leonard Reynolds
Archy and Mehitabel – Don Marquis
Helen Help Us! – Helen Bottel
Bears on Bicycle – Charles M. Schultz
Passport to Romance – Betty Cavanna
Angel on Skies – Betty Cavanna
My Sister Mike – Anna Elizabeth Walden
Mystery of the Long House – Lucile McDonald and Zola H. Ross
Nothing But a Stranger – Arlene Hale
The Mad Morality – Albert B. Feldstein, ed.
Cadet Quarter Back – Sidney Offit
Snakes and Other Reptiles – Reluctant Reader Library
Fullback For Sale – Jackson Scholz
Willie Mays – Arnold Hans
Tan – Hinkle
The Old Man And The Sea – Ernest Hemingway
Little Women – Louisa Mae Alcott
The Swiss Family Robinson – Johann Wyss
The Human Comedy – William Saroyan
A Journey To The Center of The Earth – Jules Verne
Wild Wheels – Don McKay
Speedway Challenge – Wm. Gault Campbell
Black Beauty – Anna Sewell
Roosevelt Grady – Louisa Shotwell
The Secret of Stone House Farm – Miriam Young
Dangerous Journey – Laszlo Hamori

Love Is Eternal – Irwin Stone
Meet The Malones – Weber
Raising Demons – Shirley Jackson
The Jungle Books – Rudyard Kipling
The Adventures of Tom Sawyer – Mark Twain
Mistress of Mellyn – Vicatoria Holt
A Death In The Family – James Agee
Death Be Not Proud – John Gunther
The War of The Worlds – H. G. Wells
Dr. Jekyll and Mr. Hyde – Robert Louis Stevenson
Goofy Foot – Reluctant Reader Library
Trouble On The Run – James L. Sumner
Haunted Summer – Hope Jordan
The Devil and Daniel Webster – Stephen Vincent Benet
My Lord, What a Morning – Marian Anderson
The Good Earth – Pearl Buck
Wild Wheels – Don McKay
Madcap Mystery – Reluctant Reader Library
Hold Fast To Your Dreams – Catherine Blanton
Jenny – Carolyn Pike
The House of Seven Gables – Nathaniel Hawthorne
Living Free – Joy Adamson
Frankenstein – Mary Shelley
The Black Heroes – Scholastic Book Co.
The Pearl – John Steinbeck
Native Son – Richard Wright
The Grapes of Wrath – John Steinbeck
The Blithedale Romance – N. Hawthorne
Green Grass of Wyoming – Mary O'Hare
In Cold Blood – Truman Capote
Night Flight – Exupery
Ghost Stories – Reluctant Reader Library
Abe Lincoln Gets His Chance – Frances Cavanah
Down The Mississippi – Mark Twain
Leap Into Danger – Leif Hamre
Sam Houston – Jean Lee Latham
The Old Man and The Boy – Robert Rouark

The Red Badge of Courage – Stephen Crane
Mister Fisherman – Jack Schaefer
All Quiet On The Western Front – Eric Maria Remarque
Kidnapped – Stevenson
Thunder Road – Wm. Campbell Gault
Black Tiger At Le Mans – Patricia O'Connor
Johnny Tremain – Ester Forbes
Treasure Island – R. L. Stevenson
The Bucket of Thunderbolts – Gene Olson
Mexican Road Race – Patrick O'Corner
The Noonday Friends – Mary Stolz
The Hurricane Story – Paul Gallico
Meet Me In St. Louis – Skinner
The Diary Of A Young Girl – Ann Frank
The Light in the Forest – Conrad Richter
A Man For Marcy – Rosamond Du Jardin
Boy Trouble – Du Jardin
Senior Prom – Du Jardin
Adventures of Sherlock Holmes – Arthur Conan Doyle
Tell Me That You Love Me Junie Moon – Marjorie Kellogg
Look For The Stars – Marjorie [illegible]ill
Go Up For Glory – Bill Russell
The Strange Intruder – Catherall
Cheaper By The Dozen – Gilbreth
Junior Miss – Benson
Very Funny Charlie Brown – Schulz
Nobody's Perfect – Schulz
You're A Brave Man – Schulz
April Morning – Fast
Lillies Of The Field – William Barett
Sounder – William Armstrong
Karen – Killelia
Gentle Ben – Morey Walt
The Mystery of Hidden Village – Annett Turngren
Winner's Circle – Reluctant Reader Library
The Witch of Blackbird Pond – Elizabeth Spear
Go Ask Alice – Anonymous

23rd Street Crusaders – David Wilkerson

The Miracle Worker – W. Gibson

To Kill A Mockingbird – Harper Lee

Joy in the Morning – B. Smith

The Red Pony – J. Steinbeck

Black Like Me – Griffin

Norwood – Charles Portis

The Story of My Life: Helen Keller

Call of the Wild – Jack London

Drop-Out – Jeanette Eyerley

True Grit – Charles Portis

The Girl Inside – J. Eyerley

Nigger – Dick Gregory

I Am Third – Gale Sayers

Bless The Beasts and Children – Glendon Swarthout

Phoebe – Patricia Dizenzo

A Raisin In The Sun – Lorraine Hansberry

Science Fiction Terror Tales – Graff Conklin

See No Curl – William Hughes

Peter Pan Bag – Lee Kingman

Brian Piccolo, A Short Season – Jeannie Morris

Lisa, Bright and Dark – John Newfeld

There Is A Season – Karen Rose

My Sweet Charlie – David Westheimer

I Never Loved Your Mind – Paul Zindel

Hitchcock Presents: Terror Time – Alfred Hitchcock

Ghosts, Ghouls and Other Horrors – Bernhardt Hurwood

Don't Play Dead Until You Have To – Maia Wojciechowska

The Outsiders – S. E. Hinton

Hot Rod – Henry Gregor Felson

Shane – Schaefer

The Cross and The Switchblade – David Wilkerson

Ox-Bow Incident – Walter Van Tilburg Clark

The Raft – John Hersey

Hiroshima – John Hersey

Love Story – Eric Segal

West Side Story – Irving Shulman

The Kid Who Batted 1,000 – Bob Allison & Raub Ernest Hill

Old Yeller Fred Gipson

The Incredible Journey – Sheila Burnford

Swiftwater – Paul Annixter

The Butterfly Revolution – Wm. Butler

Escape From Nowhere – Jeanette Eyerley

Tuned Out – Maia Wojciechowska

The Contender – Robert Lipsyte

Johnny Got His Gun – Dalton Trumbo

Willard – Stephen Gilbert

A Separate Peace – John Knowles

Jazz Country – Nat Hentoff

The Heat of the Night – John Ball

I Never Promised You A Rose Garden – Hannah Greer

Dark Shadows – David Collins

Manchild in the Promised Land – Claude Brown

We Always Lived in the Castle – Shirley Jackson

Member of the Wedding – Carson McCullers

City of Spades – Colin McInnis

They Never Came Home – Lois Danian

Lobo – McKinly Kantor

Facts of Love and Life for Teenagers – Evelyn Duvall

Daddy Was A Number Runner – Louise Merriwether

Me, Natalie – A. Martin Zweibeck

Durango Street – Frank Bonham

Call Me Charley – Jessie Jackson

WRITING

Project Secondary English teachers have never questioned the value of writing for low-achieving students but rather have delineated what writing skills might be necessary for students and what activities might encourage them to use their own experiences as a basis for writing. There is a connection between the things written about, the words used in the writing, and the real experience in the world of the student, whether in fact or imagination. Students observe the world around them and take in the materials by which thought is stimulated.

Because they are human, they develop curiosity and interests, read books and view television, brood and daydream. They have feelings and emotions: humor, sympathy, and anger need outlets. Their attitudes require exploration, understanding, and expression. No other English activity, if successfully done, seems to build student self-concept more.

Writing is a tool, but is also much more. Writing reflects a person working, seeking, thinking, feeling, and living. To students writing is

A way of expressing one's self: mind searching and soul searching

A way of conveying crucial meanings

A way of relating deeply to the needs of human beings

A way of making things come clear

A way of saying something with precision

A way of imaging and imagining

A way of knowing more fully what has gone on in our minds and lives

A way of understanding ourselves and others

A way of communicating feelings and ideas

Student Objectives in Writing

1. Student has oral language experiences.
2. Student develops powers of observation to record details and to reason about what is seen, heard, and felt.
3. Student reflects on a subject before writing.
4. Student identifies his audience to establish a point of view.
5. Student writes honestly and tells some kind of truth.
6. Student expresses in narrative or story some incident from memory or reading.
7. Student refines basic writing skills.
8. Student organizes a composition.

Writing

1. *Student has oral language experiences.*

   Learning to use oral language must precede learning to read and write. In fact, learning to speak seems to be the most important communication skill today. Before writing, students must have something to say; and interaction with others gives them something to say and something to write about.

The development of a student's oral language has an important positive effect on the development of self concept. When a teacher listens to what a student has to say and attaches important to a student's ideas, the student's self image is enhanced. It is only after students have found ideas and experiences within themselves about which to write that they are able to communicate thoughts in writing.

The following oral language activities have been gleaned from the project experiences and from outside reading:

Activities

A. David Holbrook's suggestions for oral exercises: (*English for the Rejected.*)

1. Children are divided into two teams. Members of team A have to try to guess the name of an object as it is being drawn on the board by one of their own team. This pupil who is drawing the object follows instructions from a member of team B. This pupil is blindfolded and must tell the other what to draw, without mentioning give-away words.
2. Members of each team come up to draw a subject for a one-minute talk from a hat.
3. A team of three "employers," interview a series of "candidates" for a job. The class selects the best candidate.
4. The class prepares questions to ask a visitor from the outside world – a miner, a post office worker – about life in the mine or on the job.
5. A group of children are told to hold a conversation round a table about a topic drawn from a hat (these topics are written on pieces of paper by pupils. The teacher edits to eliminate unsuitable topics. These conversations can be tape-recorded, criticized by the class, and then played back.

B. Discussion Techniques:

"Fishbowl" technique consists of students participating in a circle within a larger circle; each student observer has a diagram of the fishbowl marked with student positions. Students' responsibility is to chart direction of discussion through arrows, asterisks, and other symbols.

"Concentric Circle" technique differs in one respect: each participant has only one observer who sits behind him and takes notes on partners' actions in the discussion. Students learn to contribute and participate in discussions outside of the English classroom, becoming more efficient students in any environment.

(*Learning Discussion Skills Through Games*)

C. Dramatic Activities:

1. Improvisation: ideas for these can come from students and impromptu class situations. Other ideas include: ask students to improvise a scene, an impromptu one. Try to give the framework for a scene; that is, roles, place, situation. For an easier improvisation, ask them to improvise a scene from a book or story they have read. Many improvisation ideas are suggested weekly in *Scope* magazine.

2. Dramatization of a story or comedy sketch. Suggested materials are:

   Take 12, Action Plays (Scholastic)

   Docudrama (Harcourt Brace Jovanovich)

   Plays For Reading (Walker Educational Book Corporation)

   The Carol Burnett Show Comedy Sketches, et al. (Contemporary Drama Service, Box 457, Downers Grove, Illinois 60515)

3. *Scope* offers plays for students based on current movies and books. Recent plays include *Sounder* and *My Sweet Charlie.*

4. Role playing. Try some of the following situations:

   Look Pretty: A photographer tries to get a group to pose correctly but has trouble. One of the players moves at the wrong moment, another munches peanuts, and so on.

   The Applicant: A player is preparing himself to apply for a job. His friends give him all sorts of hopeless advice. They show him how to act and tell him what to say.

   Predict Your Future: Players sit in a circle around a gypsy fortune teller who predicts their future. Players are told that they will do interesting things, such as becoming the king of a South Pacific Island.

   The Cashier: The cashier of a restaurant confuses diners as they pay their checks. She asks all sorts of pointless questions in adding up their bills, such as the color of their plate and whether they used the salt shaker more than once.

   Newspaper Office: Reporters rush in to shout the latest news. The news should be exaggerated or ridiculous.

   Gas Station: A motorist in an imaginary car drives into an imaginary gas station. Attendants rush out to sell him tires, seat covers and anything else they can. They even try to charge him for air in his tires.

   Pantomime Play: In this skit some performers pantomime various games and sports. The others try to guess the sport. As soon as they do so, another pantomime is performed.

   Scenes from History: Performers act out famous historical scenes, such as Washington crossing the Delaware. When it is guessed, another scene is presented.

   (*The Language of Man,* Book 1)

D. Grouptalk (Babette Whipple's technique)

   This is a formal discussion of a question by a small group with a leader following the specific rules that all members of the group contribute relevantly to the discussion and that all help in the effort to summarize it.

   "Formal" refers to the governing influence of the rules, not to the atmosphere. Small means three to six. Leader's primary functions: (1) to direct strategy, (2) to keep the group talk relevant, (3) to see that summary is achieved. The group shares with the leader the responsibility for calling attention to departures from the rules.

The point is stressed that the teacher concerns himself with group process, not with content or information. He is teaching students "how to think, not what to think." The topic, always worded as a question, may be chosen by the teacher or suggested by the students. It is written on a chalkboard so that it can be read aloud and referred to. Ideally the group meets in a separate room for about 30 minutes and has a tape recorder.

The rules are printed on cards, and are read and paraphrased by individuals during the first few sessions. As most recently formulated by Dr. Whipple, they are:

Rule 1: Understand. Everyone thinks about the meaning of the question before the group tries to answer it.

Rule 2: Contribute. Everyone tries to answer the question.

Rule 3. Listen. Everyone tries to understand what is said so that he can respond.

Rule 4. Be relevant. Everyone keeps to the point.

Rule 5. Sum up. Everyone tries to state the main point of the discussion.

(*A Student Centered Language Arts Curriculum*, page 51)

E. LEARNING DISCUSSION SKILLS THROUGH GAMES, Gene Stanford and Barbara Dodds Stanford, Scholastic (Citation) Press, provides a sequence of skill-building games and activities designed to give students the necessary practice in proper discussion techniques; it also presents a repertoire of remedial devices for use whenever a group shows signs of a particular weakness in working together. For example, to encourage contributions from students rather than arguments, these authors suggest the following techniques:

In their eagerness to show off their own knowledge or to beat others in an argument, most group members have a tendency to discourage the contributions of others rather than drawing them out. Most persons seem to respond in ways that either "put down" the speaker and cause him to regret ever having opened his mouth or that engage him in a battle of wills, seeing who can win the argument. Students need to learn new ways of responding to other persons, ways that will encourage them to continue talking rather than to withdraw.

The new exercise explained below gives each group member a chance to practice new responses. His task is to draw out the other person and in doing so he can utilize any type of response so long as he does not argue.

GAME: One group member choses a topic to talk about, preferably something significant in his interpersonal relations. If the group is sufficiently unified and accepting of one another, a teacher might request that the topic deal with a "problem you do not generally like to talk about." If the group is still suspicious of one another, a less threatening topic will be necessary, perhaps a question such as "On what basis do you choose your friends?" or "What's your biggest problem at school?"

Before the speaker begins to discuss the problem or issue, appoint a member of the group whose role will be to listen in depth to the speaker and encourage him to keep talking. List on the blackboard and explain the various types of responses that help elicit contributions:

Raising questions (When did you first begin to feel this way?)

Being supportive (I have also felt that way, so I can sympathize with you.)

Clarifying (Do you mean that your father frequently beat you or threatened you?)

Reflecting what the speaker says or feels (You apparently are very angry at your father for what he did.)

Giving examples from one's own experience (A similar problem confronted me last year; my parents wouldn't let me use the car.)

Remind the listener that he cannot under any circumstances take issue with the speaker. He must keep his own views out of the discussion and not try to prove the speaker wrong. Instruct the other group members to listen carefully to evaluate the effect of the listener's responses. They should note whether he ever argues and if he is successful in drawing out the speaker. FOLLOW-UP: ask for a report from the observers. Ask the speaker how he felt about the listener and his responses. Continue the activity until all have been both speaker and listener.

2. *Student develops powers of observations to record details and to reason about what is seen, heard, and felt.*

Activities and Materials:

A. David Sohn's *Stop, Look and Write* and *Pictures for Writing* (Bantam). These books contain a series of dramatic photographs which students and teachers can use "to learn something about the art and power of observation . . . To 'notice,' to 'perceive,' to 'see' in the best possible way, one needs to practice looking for such things as similarities, differences, emotions, gestures, colors, details, and conflicts. They are all part of the technique of the art of observation." There are sections on "Seeing an Idea," "Dialogue," and "The Power of Observation." Suggested activities precede photographs.

1. *Come To Your Senses, A Program in Writing/Awareness* (David Sohn), Scholastic Publications, a filmstrip program in four parts: *Using Your Senses, Relationships, The Drama of People,* and *Telling the Story.* Photographs accompany the filmstrips.

2. *Images of Man*, Scholastic's Concerned Photographer Program, features 4 filmstrips, *Toward the Margin of Life, Voyages of Self Discovery, The Uncertain Day*, and *Between Birth and Death*, records and photographs. Techniques of communication can be strengthened.

3. Posters, mainly from Argus, are suggested as good motivation for students to observe.

4. Lacking these materials, a teacher could use pictures gathered from magazines and newspapers to develop students' powers to observe.

B. Memory Writing

Students are to specify a precise incident. True stories can come from sensations and memories. Students can shape stories either from their own experiences or from materials they have read.

Writing memories . . . should be a continuous activity throughout school. The main thing for the pupil to learn now is how to tap memories, as he

did sensations, for their fresh material and how to select and shape this material into compositions . . . The original purpose of spontaneous memory writing: to let the student do his own abstracting and decision making, to keep composition on a deeper cognitive basis, since at the heart of it is the classifying and ordering of experience – information processing. By spreading the composing over three stages, I hoped to lay bare for examination and influence the internal processes of writing that in conventional assignments remain more hidden and less tractable, if they are put into play at all.

(*A Student Centered Language Arts Curriculum* K-13 by James Moffett, page 213.)

Directions for Memory Writing

Spontaneous flow of memories

Look around the room at different things until something you see reminds you of something from your past – a place, a person or event. Write that down. Now what other memory does that person, place or event remind you of? Once you get started, keep writing down your memories. Don't worry about their being jumbled or jumping from one time to another. Write the memories in whatever way captures them quickly; these are notes for yourself. Don't worry about spelling or correct sentences; just record as many memories as you have time for. You will have about fifteen minutes. These notes will not be marked, but you will need them for a later assignment. For right now, it is better to get a lot of memories than to go into detail about one of them.

Expanded single memory

Look over your Assignment 1 paper and pick out a memory of some incident that interests you and that you would like to do more with. An "incident" would be something that happened on a particular day, unless you feel that what happened on two or three different occasions goes together as one memory. Now think about that memory and write down, as notes for yourself still, all the details you can recall that are connected with it. In other words, for about fifteen minutes, write down everything you can remember about your incident and about your thoughts and feelings at that time.

Composed memory

Go to your group with your Assignment 1 and 2 papers. Exchange these papers with another student. After you have read his, write comments on his Assignment 2 that will help him to rewrite it as a finished composition. You will all rewrite your Assignment 2's for the whole class to read. Your comments can be about any of the things just discussed with the sample papers. Do you think he chose the best memory? What things about the memory do you think he should bring out most when he rewrites. What would you like to hear more about? What things do you think he should cut out?

(*A Student Centered Language Arts Curriculum* K-13, James Moffett.)

C. Miscellaneous suggestions for developing students' powers of observation:

– Show a picture. Ask students to name *nouns* in a picture, then use a *descriptive word* to describe *noun*. Then expand these into a sentence. An out-of-doors scene can be used as well.

- (For Junior Highs) Ask students to close their eyes and picture something, anything. Then write what they see. Ask them to picture their mothers! What do you see? What is she doing when you think of her?
- Bring a bag of objects and ask students to pull one out, describing the way object feels.
- Choose a record to enable students to practice abilities to record details of what is heard. Records, such as

  Walt Disney's *Sound of the Haunted House* and popular music.

- Using Scope visuals on *Observation, Problem-Solving and Reasoning.*

3. *Student reflects on a subject before writing.*

James Britton comments on writing as a process. He suggest that "when we write we must to some extent declare and reveal ourselves, and we do so to an unseen listener. The closer the relationship we have with someone and the more actively we call up that relationship to imagine him as the receiver of what we give, the more easily shall we be able to undertake this lonely task."

He further concludes that the premeditation or reflection on a subject he finds most helpful is that of "finding a way in, getting a starting point."

(*Explorations in Children's Writing, p. 34*)

Activities and materials:

1. Students can sometimes be helped to get that "starting point" when motivational techniques are employed: the motivation of photographs, music, a piece of literature, a film, or a teacher's experience.
2. Students can work in pairs and tell the other an experience.
3. Students can choose one thing they are real experts on and reflect about this subject to another.
4. Students can try to identify with the person in a story or play; for example, to be David in *Sounder.* After assuming this role, student can suggest ways to cope with David's problems.
5. Students can be given the beginning of a story and asked to finish it or be given the middle of a story and asked to write the beginning and end of it.
6. Teacher can suggest an opening sentence, such as "I really didn't take that." Then students can complete this to their liking.
7. CAUTION to teachers: don't choose sophisticated topics for writing. Make topics catchy and simple, appropriate to class or happenings.
8. NEA offers a book on "Unfinished Stories."
9. Teachers can give students some sample situations and ask them to think of a character trait or an emotion. Then imagine the actions of someone who has that trait or feels that emotion. Describe the person through the things that he or she is doing. Here are some sample situations:
   1. Someone in a hurry trying to open a combination lock.
   2. Someone lazy cleaning up a bedroom.

3. Someone with a cold writing a letter.

4. Someone very tidy eating a Sloppy Joe.

5. Someone nosy at a friend's house, while the friend is out of the room.

10. Students can pretend to be a newspaper columnist who receives letters from young readers and advise friends facing these problems. Such letters as the following could be used:

Dear Ellie:

I am 15 years old and am a patient in a mental hospital. I am going home soon, but I am worried about what people will think of me. I feel that they will put me down and not understand my situation. I would like your advice about what to do.

L. M., Kansas

Dear Ellie:

My parents are always fighting with me about religion and going to church. They accuse me of all sorts of terrible things. And I can't convince them about how I feel. I just can't accept their notions about God. Should I go to church and feel like a hypocrite, or should I be honest and cause trouble?

C. F., Washington

11. *Somewhere, Beyond Tomorrow* (Box 403, Hermosa Beach, Calif., 90254) offers many ideas for motivating reflection before writing. For example, one idea is that student should finish one of the sentences and tell how and why it concerns you as a citizen somewhere beyond tomorrow: "Someone should write a song about . . .," "I could write a book about . . . " and "There should be a law about." Ideas for teachers are included.

12. Students can write a letter to themselves, a letter from their fifteen, sixteen, or seventeen-year-old selves addressed and directed to their selves of the year – 2000. In the letter students are to remind that future unknown self of all their hopes for him – of their ideals, their present hang-ups about adults, their fears of the unknown future. It is to be a letter that can be put away and read years from now, on the New Year's Eve of the turn of the century. (Idea from Sister Angelica Miller, Erie, Pa. in "Dear Me . . . " *English Journal)*

13. *Composition Situations*, Grace E. Wilson NCTE publication, has many ideas.

14. Scholastic *Scope* has loads of "Open End" composition situations.

15. Scholastic offers a packet of photographs called "Composition Motivators." Suggestions for using the photographs are included.

16. *Stories You Can Finish*, an AEP publication, gives 9 beginnings, 9 casts of characters, 9 chances to share authority.

4. *Student identifies his audience to establish a point of view.*

Ken Macrorie says that "a good part of the time a person is writing, he must sense his reader out there. In a way he becomes his own reader while he writes. He talks to a reader and hears that talk himself. When you acquire that knack, readers will come along with you." When a person writes, there is no face, voice, or gesture to communicate meaning, only the words. (*Telling Writing*, page 11)

Activities and materials:

1. Use cartoons and comic strips as material for teaching point of view. Dagwood, Blondie, Peanuts, Andy Capp, Lil Abner, Dennis the Menace, and Luther.
2. Tell a nursery rhyme from various points of view.
3. Use a film such as *Eye of the Beholder* ($15 rental, Avard Sloat) or *My Old Man* (Short Story Showcase) as an introduction to the concept of point of view.
4. Use TV commercials. (These can be ordered from The American TV and Radio Festival, 30 E. 60th Street, New York, New York 10022.) (Current commercials are more accessible and cheaper.)
5. Use Letters to the Editor to establish writers' points of view.
6. Use a widely anthologized selection like Richard Wright's, "The Valedictorian." As follow-up activity, have a student and principal's argument role-played.
7. Set up a pyramid, square, and triangles. Instruct each person to draw the shape he sees. (A good way to let everyone see the differences in their perceptions.)
8. Have several students do an impromptu scene – maybe a fight provoked by one or both; maybe two people dancing and a third breaks in. Then asks students what they saw from their point of view.
9. Use shows where characters have very different points of view:

   Sanford and Son

   All In The Family

   Bridget and Bernie

   Maude

10. Write letters using another point of view: for example, write letters to mother, a friend, a teacher about what happened at *The Cellar* last night.

    Or if a student got in trouble, different methods he would use to explain to his principal, his mother, his coach, and his friends.

    Or what happened on the football field – how does what you say change as you talk to the coach, sportscaster, girl friend.

11. *Wall Charts for Composition* showed a man coming up to a monkey's cage; then the monkey trying to mimic the man. Idea is good for teaching point of view. There were four scenes:

    1. Man looking at the monkey and laughing at him.
    2. Monkey reaches out and takes man's glasses off.
    3. Monkey puts man's glasses on.
    4. Monkey takes glasses off and covers his eyes, dropping his glasses.

5. *Student writes honestly and tells some kind of truth.*

Macrorie says that

> part of growing up is learning to tell lies, big and little, sophisticated, and crude, conscious and unconscious. The good writer differs from the bad one in that he constantly

> tries to shake the habit. He holds himself to the highest standard of truth telling. Often he emulates children, who tell the truth so easily, partly because they do not sense how truth will shock their elders. Any person trying to write honestly and accurately soon finds he has already learned a hundred ways of writing falsely. As a child, he spoke and wrote honestly most of the time, but when he reached fifteen, honesty and truth come harder. The pressures on his ego are greater. He reaches for impressive language; often it is pretentious and phony. He imitates the style of adults, who are often bad writers themselves. They ask questions. So he asks questions in his writing . . . Try writing for truth.
>
> (Macrorie, *Telling Writing, p. 5-6)*

Activities:

1. Use models of honest writing and comment on how this honesty was obtained. Use student and teacher writing. The following sample of student writing illustrates a kind of honesty:

   > I had always wanted a BB gun, but I never had one until now. We were going out to a friend's farm near Paw Paw and my dad bought me one to take along. At first I took it home to practice. I thought it was a big thing to hit an empty Joy bottle from twenty feet.
   >
   > After I got to the farm, the owner asked me to shoot some blackbirds for him. For a long time no blackbirds came around. At last one landed in a walnut tree in the yard. I walked under it quietly so I wouldn't scare it. The stupid thing just sat there begging to be shot. I fired my first shot. I saw the little gold BB fly past his head. Dumb bird. It still didn't move. I shot again and the bird's face reacted with pain. It fell over, hanging upside down by one foot from its branch. I shot again. It still hung there. I could see blood on its feathers even from where I stood. With the fourth shot it fell, its black feathers red.
   >
   > (*Writing to Be Read,* Macrorie, p. 14)

2. Make lists of ways of saying something honestly. Taking a list of euphemisms might be one way of approaching this kind of honesty; however, it should be remembered that euphemisms serve a useful purpose in some instances.

3. Find stock words and phrases that are used to cover up meaning. Cliches' and advertising phrases would be appropriate.

4. *The Candidate*, The Robert Redford movie, was featured in *Scope*, October 2, 1972. Ask students to listen for the differences in the real campaign speeches and the TV spots which were supposed to depict the scenes. An examination of the ways McKay (Redford) said things in the beginning of his political career and the way he said them after his political career was well underway will be helpful to students.

5. One project teacher refuses to let students use such phrases as "love and understanding" or any other umbrella phrases or words that mask meaning

6. *Student expresses in narrative or story some incident from memory or reading.*

A. Try Ken Macrorie's approach to getting students to write about incident or memory:

Writing freely without focus: Write for ten minutes as fast as you can, never stopping to ponder a thought. Put down whatever comes to your mind. If nothing comes, write, "Nothing comes to my mind" until you get started. Or look in front of you or out the window and begin describing whatever you see. Let yourself wander to any subject, feeling, or idea, but keep writing. When ten minutes is up, you should have filled a large notebook-sized page. Remember you are hitting practice shots. If what you write is bad or dull, no one will object.

Write freely with focus: Try free writing with more purpose. Stay on one subject for fifteen or twenty minutes. But if you find that subject takes your mind off to another related subject, let yourself go to that. The one necessity in such shotgunning is that you keep writing freely and quickly. Object: writing as fast as you can for truth and speaking for yourself.

Writing freely for twenty or thirty minutes about something or somebody you knew. Let yourself record the lumps and grooves, the dents and spikes.

B. Try David Holbrook's composing ideas. (*English For The Rejected.*)

1. Students looked at the material, tools and plans for making a canoe and tried by word of mouth and in writing to compose instructions for making a canoe. (Boys only.)
2. Tried stage make-up (with mirrors), and looked at leaflets about cosmetics, then wrote about make-up. (Girls only.)
3. Discussed a story about young people, tape-recorded it, duplicated the results, and wrote the story in their own ways.
4. Wrote about apples.
5. Wrote poems, after being read some simple poems.
6. Wrote stories, 'about anything;' students were stimulated by being read stories by other children and fragments of stories by D. H. Lawrence.
7. Wrote about 'my family.'
8. Wrote, after a practical demonstration, how to change the wheel (tire) of a car.
9. Read their stories aloud or into a tape recorder, and heard them back.
10. Compiled from magazines by reading aloud best compositions to the teacher who typed the stencils. These were then used for 'readers.'
11. Illustrated stories in ink or paint.
12. Wrote stories or poems from various visual stimuli-reproductions of paintings, an oil painting of an Irish donkey cart, a skull, etc.
13. Wrote stories or poems or passages from music (a March by Sousa; some Red Indian war dances; a jazz record; ballet music).
14. Listened to poems and stories read for amusement only.
15. Wrote comprehension exercises of a simple kind on poems – questions on the meaning (e.g. *Stopping by Woods on a Snowy Evening*, Frost.)

16. Chose poems to read out or to copy in their own books.

17. Read prose and poetry extracts (typed out) to write 'reviews' of them i.e. whether they liked them or not.

18. Wrote descriptions of classmates for identification purposes and heard a tape of such descriptions by another class, as a guessing game.

C. Other activities:

1. Show a picture. Ask students to look at picture. Ask what is seen and what is not seen.

2. Use *Scope* open end stories to encourage students to speculate on what is going on.

3. Use a stirring story that is likely to provoke student reaction, perhaps a human interest story, to illustrate the art of narration.

4. Display a collage of pictures of scenes portraying some emotion or feeling. Students look at scenes and report on their reactions.

5. *Teachers and Writers Collaborative*, (Pratt Center for Community Improvement, 244 Vanderbilt Avenue, Brooklyn, New York 11205, a quarterly publication) has great ideas for encouraging student writing. Suitable for elementary and junior highs.

7. *Student organizes a composition*, making sure

1. that there really is an idea that can be developed,

2. that there are details that support this idea,

3. that these details are in a clear sequence,

4. and that the reader gets the central meaning from what has been written.

James Britton calls it "keeping the eye on the subject, on the one hand, and keeping the language flow going on the other."

A. Activities:

1. Students can use cut-up comic strips and reassemble them to work on organization and sequence.

2. Students can take a story already cut up into pieces by the teacher, first into sentences and later into paragraphs. Students can organize into a suggested best order.

3. Students can list things they have done in sequence.

4. Students can write a composition by the "language experience" approach: which can mean taking the ideas of the class about any material: picture, movie, happening, and making a class composition out of it.

5. Students can (1) write ten sentences on what they did on the weekend, (2) count them; if seven of the things they did were pleasant, then their first sentence should tell something about the pleasantness of weekends. (If it is hard to label the pleasantness or unpleasantness of the sentences, then students could say which word describes their weekend. Dull? Ordinary? Tiring? Boring? (3) Then students can list in some kind of arrangement the activities, thus forming a paragraph.

6. Students can imagine telling a friend that they had a good time last weekend. What did they do to make it so? To get at this, students could list all the things they did and put in some kind of order.

7. Students can write a topic sentence. Then teachers could ask students such questions as "Why do you say this?" or "What makes you come to this conclusion?"

B. Materials to refine students' abilities to organize:

1. *Beginning Explanation*, Book V, *Thinking and Writing* series (Prentice-Hall) pp. 103-115.

2. *Composition in Action 1 and 2* (SRA).

3. *Scope* magazine: exercises, cartoons.

4. *Scope* visuals especially for organizing.

5. *Wordless Cartoons*, (Sequence) Book 1, a set of transparencies with four cartoon frames (Technifax Corporation, Holyoke, Massachusetts) are helpful to students who say they have nothing to write about. Characters and action are introduced in two cartoons.

8. *Student refines basic writing skills.*

The project teachers feel that the primary writing skills for the disadvantaged, low achieving secondary students are:

1. to form letters, either cursive or manuscript, legibly
2. to differentiate between a group of words and a sentence, and to write each
3. to begin a new thought with a capital letter
4. to end a thought with a period or a question mark
5. to learn not to use capital letters "as the whim strikes," but when there is a purpose for them . . . or . . . to learn when to capitalize a letter, other than at the beginning of a new thought
6. to expand small groups of words into whole thought units
7. to copy accurately what another has written, or dictated, or to re-copy self-written material
8. to group thoughts that are closely connected into a unit (dare we say paragraph?)

Activities:

A. Handwriting

To help students improve their handwriting, at least those students who have severe handwriting problems and want help, try some of the approaches suggested in the following handwriting books:

Better Handwriting For You, Noble & Noble Publishers, Inc.

I Learn To Write, Bobbs Merrill Co., Inc., Grade 7

I Learn To Write, Bobbs Merrill Co., Inc., Grade 8

B. Copying

1. *Ananse Tales*, (Teachers College Press, New York) a controlled composition text, offers a series of West African tales, each of which is followed by a set of exercises constructed to enable student to write correctly. Copying correctly is one of the emphases.

C. Writing from dictation.

D. Using simple punctuation.

1. David Holbrook suggests having lessons on elementary punctuation again and again and again. He calls working on the period "Where to put a full stop," not how to write a sentence. Students can try to put stops in unpunctuated passages chosen from either pupils' work or other; then the teacher can once more stress the usefulness of this punctuation mark. (Some teachers feel this does not work where students have to struggle to read words.)

2. Teachers have mixed feelings about which punctuation marks should be taught. All feel that periods and commas should be emphasized; a few feel that apostrophes should be taught, but only the apostrophe as used in contractions. One teacher feels that the differences between the use of the apostrophe in possessives and plurals should be mentioned.

3. Uses of the comma that should be taught are (1) words in a series, (2) direct address, (3) salutation and complimentary close, (4) compound sentence separation. (Some teachers feel these are too many and should be more limited.)

4. Materials that are helpful here are *Scope* magazine, *Trouble Shooter* Book 6, and *Power in Composition* (SRA).

E. Changing nouns to pronouns.

1. Ask student to go to a certain page in a story, list the pronouns in that part of a story, and then the nouns which they refer to.

2. *Ananse Tales* includes exercises where student is directed to change pronoun cases.

3. Ask students to make a new sentence about the same person as the one mentioned in the sentence given. In this way, student changes the noun to a pronoun. For example,

1. The lady has a doctor.

   My hand hurt, so I went to _____.

2. The man is a teacher.

   I walked home from school with _____.

F. Changing verb tenses.

1. Ask students to change all the present tense verbs in a sentence or paragraph to past tense. Later, after practice, students can add a paragraph written in the past tense.

2. Try some of Lin's ideas on using verb tenses:

   Ask students to listen carefully to a story taped. Ask them to pay attention to the verb form in each sentence. Ask them to repeat as the tape is replayed. Lin's lesson was as follows:

Tell A Story In the Present Tense

This lesson gives you some review on the -s ending of the verb. Listen carefully to the following story. Pay particular attention to the verb form in each sentence. Repeat after the instructor and record.

> Johnny is a little boy who loves stories. Every evening at bed time he insists that his mother tell him some stories. Sometimes she tells the same story over and over again, but Johnny never gets tired of listening. Sometimes she sings him little nursery rhymes. Johnny thinks that they are so beautiful that even after he falls asleep he still hears her singing sweetly to him or at least he thinks that he hears her.
>
> Later on Johnny's mother buys him a book and they read the stories together. Johnny knows all the stories already, but they mean more to him when he reads the words and sees the pictures of the three bears, the seven dwarfs, etc. He finds out the meaning of the printed words and reads to himself when his mother is busy. That is the way Johnny's mother teaches him to read. That is the way Johnny begins to read.

(*Pattern Practice*, p. 169)

Direction: Now do you think you can tell the same story in your own words, using the present tense? Try to do it and record. If you find that you have difficulty doing it, listen to the instructor's story again, and repeat each sentence after her until you can tell the story with ease. Then record your recitation until you are satisfied with it. Remember, you are to tell the same story in your own words using the present tense.

G. Writing sentences, expanding them, and combining them. (Some students will do well to write any sentences and cannot expand or combine them ever.) This activity is not suitable for many low achieving students.

1. Rearranging the parts of sentences to see if meaning is changed.
2. Arranging scrambled groups of words into as many sentences as possible.
3. Combining three or four short sentences into a single long sentence.
4. Expanding sentences by completing such openers as these:
   - I feel like _____.
   - I enjoy_____.
   - Ann was tickled _____.
5. Expanding sentences by referring to models. (*Voices*, Book III, Ginn has a transparency beginning with easy examples. *Scope* visuals offer a section on making words.)
6. Show students that there are different ways of giving more information in a sentence.

7. Make a chart on chalkboard with these headings below. Ask students to add the words to finish or build sentences:

Name (noun)	Verb	Where	When	How	Why
John					
Snow	falls				

8. Make cards with words to go in these categories and let students choose cards and make sentences.

9. Ask students to build sentences by playing the following game:

   Playing in pairs or as a class, one student makes up a sentence, object being to make as long a sentence as one can:

   Jan plays records.
   Late at night Jan plays records.
   Every day late at night Jan plays records for her friends.

10. Try the "Tucson Experiment" in which stacks of cards with words on them can be used to describe a person. Student is asked to read the word on the card and if he thinks the word describes him, he can make a sentence with it and put it in the pile of cards with the heading "Like Me." Other headings can include "Not Like Me." "Not Sure."

    Select words from Tucson Word List:

Like Me	Not Like Me	Not Sure
interested	a pest	restless
helpful	restless	disgusting
slow	coordinated	sensible
quick tempered	not clean	carefree
ambitious	nervous	unhappy
neat	a warrior	skillful
fair	jealous	attractive
persistent	careless	
friendly	dumb	polite
trusted	skinny	cooperative
clean	lazy	disliked

Suggested Materials:

1. Milton Bradley game, *Sentences or Sentence Patterns.*
2. *Troubleshooter Series: Sentence Strength* and other books.
3. Newsprint or brown paper. Place on a classroom wall and try a "Writing On The Wall" experiment.
4. Other writing surfaces: plastic trash cans, brown paper, newsprint, bags, cardboard.

5. *English Now* (New Century Press), a usage programmed text particularly geared to the language patterns of black students, is a workbook series where students use special crayons which allow them to check answers immediately. The concept used in the series, however, could be transferred to English classes where the materials were not available to the whole class.

   There are lessons on formal and informal usage where students repeat after the teacher suggested item, make plurals of troublesome words like "mass" and "mask," listen for differences in the way words end, make possessives, first listening for differences and then translating this understanding to other sentences by completing sentences using the possessive form. Plural possessives, affirmative verb forms, "do" and "does" usage, negative forms of verbs, use of the verb "to be," making singular and plural questions, and using indefinite articles are other areas of concentration.

6. *Pattern Practice*, San-Su Lin.

9. *Kinds of Writing Students Can Develop and Refine*

   1. Journal writing.

      - See Interaction series, *Fictional Diaries*, (Houghton-Mifflin Company) for interesting material on subject.
      - See "The Written Word Is Not Dead," Joyce Caroll, *Media and Methods*, November 1972, for many do's and don'ts on journal writing.

   2. Written responses to literature selections.

      - Write letters to characters.
      - Keep diary assuming the character's role and writing from the character's point of view.
      - Write an interview with a character.
      - Write your reaction to a piece of literature
      - Answer the question "What do you feel?" after reading a selection.
      - Write a sequel to selection.
      - Change the ending of selection to suit your fancy.
      - Make a value judgment about a character's action. Would you have done this?
      - Answer the question to your satisfaction about why the author wrote such a selection.
      - Write some questions in which you ask for information not given in the story that you would like to know.
      - Does this selection remind you of anything else that you remember?

   3. Memory writing.

   4. Descriptions:

      - Ask student to select an object or event common to most people; for example, a football game, hot dog, hamburger, something that would be foreign to

a visitor from another country. Write a description so vivid that visitors could recognize this object.

- Bring objects to school. Ask students to write descriptions of them; then put objects away. Ask next class to draw the object described to see if the descriptions are adequate and vivid.
- Use photos from the three David Sohn books: *Stop Look and Write*, et al. Ask students to describe what they see.
- Describe the sights and sounds and smells of the cafeteria.
- Describe what is heard as students listen to popular records.
- Describe to the dry cleaners what they have misplaced.
- Describe how to ride a motorcycle, how to ride a horse, a bicycle, a Ferris Wheel, Round-Up, Roller-Coaster, and the Run-a-Way Mine Train.
- Describe themselves as a car. "Devil Car" in Scope magazine gave a similar assignment.
- Describe a faraway place that you think of with pleasure; it might be a place seen, heard about, imagined. Ask students to write as vivid a picture as they can, full of specifics. Students can record one paragraph from their group. The tape is to include someone reading the paragraph plus as many additional background noises, sound effects, and musical recordings as necessary to make this place vivid enough for the listener to share the experience and feeling of this place.

5. Definitions.
6. Reports:
   - Encyclopedia reports, TV reports, book reports, magazine reports, film reports, newspaper reports, accident reports, messages, reports on meetings and work done.
7. Narration of something that happened.
8. Character sketch.
   - Though this is a very common type of writing, it can be given some new clothes.
9. Propaganda. Write a one-minute radio "spot" commercial (about 150 words) for a product. Fit your language to the audience.
10. Newspaper articles: letters to the editor, news stories, and features. (See "Mass Media" section for ideas.)
11. Dialogue.
    - Ask vocal students to talk in the center of the room and afterwards ask students to write their conversations.
    - Tape a conversation and let students write dialogue from tape.
    - Take a scene from a poem and ask students to write dialogue about it.
    - Make a series of pictures and ask students to write dialogue pictures suggest.
    - Take a cartoon and ask students to fill in dialogue which has been removed from blurbs.
12. Letters.
13. Filling in applications for driver's licenses, Social Security Cards, and jobs.
14. Answering test questions. Trial runs on questions give students practice in this type of writing.

LANGUAGE

Project Secondary English teachers believe that language is learned through using it. Students, disadvantaged and low achieving, bring to the English class the language of home and peers, many times non-standard dialects with all their colorfulness and disregard for usage rules. They further believe that any teacher who denigrates the speech of students by word, action, or inference has lost the chance to help them. The teacher will neither be able to give students confidence in the language they speak by making them proud of their dialects nor be able to teach the students any other dialect. A dialect, to project teachers, is "any variety of a language. It differs from other varieties in certain features of pronunciation, vocabulary, and grammar (word construction and syntax.) It may reveal something about the social or regional background of its speakers, and it will be generally understood by speakers of other dialects of the same language."

(*Discovering American Dialects*, Roger Shuy)

Their teaching of language has been directed to teaching students an understanding and respect for language patterns, their own and others, and to emphasizing the appropriateness of different levels of language in different circumstances. Project teachers doubt that language usage can be dramatically changed in the confines of an English classroom, particularly when there is a reliance on written exercises and no genuine dedication on the part of the student to changing his language. Providing many oral language opportunities for students has been a first priority to them, for oral language is a vital key to the success of the student.

To make language learning more relevant to language outside the classroom, project teachers have included such areas of language study as dialects, semantics, propaganda, advertising, and non-verbal communication. Students have showed some enthusiasm for these language pursuits.

Student Objectives:

1. Student becomes aware of his own dialect and the regional differences in dialects in pronunciation and vocabulary.
2. Student who expresses a real interest in language usage will concentrate on problems of usage most meaningful to him.
3. Student becomes aware of the different levels of usage and their appropriateness for different occasions.
4. Student is encouraged to experiment with language, to add to his understanding and use of words.
5. Student becomes aware of the signals that people use to communicate non-verbally.

1. *Student becomes aware of his own dialect and the regional differences in dialects in pronunciation and vocabulary.*

Activities:

A. Use tapes of student language and let students hear the differences in pronunciation, inflection, intonation, vocabulary, and usage. Use a selection such as the following to show key sounds which reveal dialectal differences: McGraw Hill's record, *American English* and The Oregon Curriculum Language I, Holt Rinehart and Winston, Inc. has an adaptation of the McGraw Hill record included with the book. This is one of the paragraphs used:

Mary and her father lived in a log house on Park Street. One day they had a caller. It was a mangy little dog. Mary let him sit on the rug in front of the fireplace. When she looked more closely, she saw that he was a sorry sight. He had a sore paw, many burrs in his fur, and he didn't have any collar. Mary washed the dog but could not get him entirely clean.

He looked hungry so she opened a can of food and fed him with a greasy spoon. She also gave him some water. He ate until both bowls were empty. Just then her father came in the door. She asked if they could keep the dog instead of turning him out of the house on such a cold day. They kept the dog for many years. Mary and the dog had lots of good times together.

B. Roger Shuy's publication, *Discovering American Dialects*, has many ideas for teachers and students. Sections include:

1. Dialects: What They Are,
2. Dialects: How They Differ – pronunciation, vocabulary and grammar,
3. The Reasons for Dialect Differences,
4. American Dialects Today,
5. The Influence of Foreign Language on American Dialects,
6. The Use of Dialects in Literature.

C. *American Speaking*, an NCTE record, is good for an introduction to dialects.

D. Here are some activities the teacher might involve students in to help them understand the nature of dialects:

1. Study dialect in comic strips.
2. Investigate dialectal differences between generations. Are there differences, for example, in the dialect used by their grandparents and the dialect used by them and their friends?
3. Survey the jargon of a particular vocation or avocation.
4. Study slang and/or hip talk.
5. Attempt to say the same thing in more than one dialect.
6. Listen to recordings of dialects; for example, Andy Griffith's "What It Was Was Football," Bill Cosby's "Fat Albert," Flip Wilson's "Hip Talk."
7. Use puppets that speak different dialects.
8. Write skits where characters speak different dialects.
9. Read stories and poems that have dialects. (The poetry of Don Lee, Nikki Giovanni, Langston Hughes has examples of Black dialects.)

E. Leaflet' "Lord Ashley Cooper's Dictionary of Charlestonese," is published by The Charleston *News and Courier*, Columbus Street, Charleston, S. C.

F. Gullah records (Dick Reeves) are interesting examples of a dying dialect.

G. *Foxfire* (two volumes) has examples of Georgia mountain dialects.

H. Dialect tapes are available from NCTE; Geneva Smitherman has done an interesting one on Black Dialect.

I. PSE teacher has done a dialect tape using people as speakers who are not natives of South Carolina but who have lived in the South for a while. Readers were asked to read the paragraph given in Activity A. Students and other participants enjoyed doing this tremendously. The tape was used later to teach a unit on dialects. Students were asked to listen for the differences in the ways people pronounced the same words. Both formally educated and uneducated readers were selected. It was a fun activity, designed to help students know that a person's dialect is determined by geographical location, family background, and education.

J. Black spirituals are suitable for dialect study; records of Blacks reading are appropriate. Available conversations/speeches of such people as Bill Cosby, Moms Mabley, Dick Gregory, Redd Foxx, Ralph Ellison, Julian Bond, Ralph Bunch, Eldridge Cleaver, Adam Clayton Powell, and local black ministers are helpful in this study.

K. Records of prominent politicians speaking are appropriate for this study.

L. Dialects of characters in TV shows and movies are suitable. *Beverly Hillbillies, All in the Family, Sanford and Son, Deliverance,* and *Sounder* could be used in dialect study.

M. Dialects of characters in literature are appropriate; for example, *Christy* Catherine Marshall), *The Thread That Runs So True* (Stuart), *The Cool World* (Warren Miller), *The Contender* (Lipsyte), *The Soul Brothers and Sister Lou* (Hunter), *Don't Play Dead Til! You Have To* (Wojciechowska) offer interesting examples of mountain, black, and adolescent dialects.

2. *Student who expresses a real interest in language usage will concentrate on problems of usage most meaningful to him.*

Activities:

1. Try pattern practice for working with usage. Described by San-Su-Lin, a lesson on "The Past Tense With The Ed Ending" would go like this:

   A. The basic patterns to be practiced in this lesson concern the past forms of some other regular verbs. These verbs do not end with a *t* or *d* sound, and the *-ed* ending added to the verb does not form another syllable. Consequently, the *-ed* ending that signifies the past tense is easily neglected and omitted in both speaking and writing.

      Repeat the following sentences. Pay particular attention to the *-ed* endings of the verbs. Pronounce them distinctly.

      What did you do last night?

      I helped my mother do the dishes.
      I washed the dishes after supper.
      I watched television.
      I listened to the radio.
      I ironed my clothes.
      I practiced my piano lesson
      I finished my assignment.
      I accompanied my friend to the movies.

What did John do yesterday afternoon?

He repaired his radio.
He watched television.
He helped his father at the shop.
He finished painting Mrs. Brown's house.
He mopped the front porch.
He trimmed the lady's trees.
He mowed the lawn with a lawn mower.
He looked after the children when Mother shopped downtown.

B. Answer the following questions:

1. What did you do last night?
2. What did John do yesterday afternoon?
3. Who mopped the front porch last time?
4. Who trimmed the lady's fruit trees?
5. Who looked after the children when Mother shopped?
6. Who repaired your radio for you?
7. Who ironed the children's clothes?
8. Who washed the dishes this morning?
9. Who closed all the windows?
10. Who finished all the cookies in the jar?

C. Review your recording. Check whether you pronounced all the *ed* endings distinctly enough. When you are through, that will be all. Thank you.

2. Do little about the teaching of usage. Objective is to help kids open up, to talk. Student group feels dumb enough already and may suffer from having speech corrected. (Expressed by 7th grade teacher.)

3. Examine differences in standard English and Black non-standard. Plan usage drills based on student usage. Some of the differences in usage are listed below. (*English Now* has many drills on usage items.):

Variable	Standard English	Negro Non-Standard
Linking verb	He is going.	He goin'.
Possessive marker	John's cousin	John_cousin
Plural marker	I have five cents.	I got five cent_.
Subject expression	John_lives in New York.	John he live in New York.
Verb form	I drank the milk.	I drunk the milk.
Past marker	Yesterday he walked home.	Yesterday he walk_home.
Verb agreement	He runs home.	He run_home.
	She has a bicycle.	She have a bicycle.
Future form	I will go home.	I'ma go home.
"If" construction	I asked if he did it.	I aks did he do it.
Negation	I don't have any.	I don't got none.
	He didn't go.	He ain't go.
Indefinite article	I want an apple.	I want a apple.
Pronoun form	We have to do it.	Us got to do it.
	His book.	He book.
Preposition	He is over at his friend's house.	He over to his friend house.

Variable	Standard English	Negro Non-Standard
Preposition	He teaches at Francis Pool.	He teach_Francis Pool.
Be	Statement: He is here all the time.	Statement: He be here.
Do	Contradiction: No he isn't.	Contradiction: No he don't.

4. Use tape recorder to improve patterns of language; devise tapes where students listen, repeat, and repeat. Use a variety of speakers for the tapes.

5. Provide oral practice of drills similar to Lin's drills (*Pattern Practice*).

6. Plan simple oral games and exercises, asking students to read a passage like the one below; then, teacher can ask questions like those given. Informal and formal usage are emphasized in this approach. (Ralph Fasold, Center for Applied Linguistics, suggests this approach.):

> My sister Gertrude likes the zoo. She goes there every Saturday late in the afternoon. She always takes a few bags of peanuts for the rhinoceros, the elephants, and the hippopotamus. Every afternoon at 4, the zoo keeper feeds the animals. When he comes by, Gertrude gets the strangest look on her face.
>
> Does she like the zoo or does she really like the zoo keeper? Again and again I tell her that no man likes a funny-looking girl like her. Then she always screams, "Yes, he do!" And I shout back, "No, he don't!" Our mother usually settles the argument: "Do you two have homework or something to do? I want some peace and quiet around this place."

Students are then asked to identify formal or informal usage:

1.	My sister likes the zoo.	F
2.	She go there every Saturday.	I
3.	She take peanuts for the animals.	I
4.	The zoo keeper feeds the animals.	F
5.	He feed them at 4.	I
6.	Gertrude gets the strangest look on her face.	F
7.	No man like a funny-looking girl.	I
8.	She screams at me.	F
9.	Our mother settles the argument.	F
10.	She want peace and quiet.	I

Students give opposite: "If formal is given, give what *might be* informal; if informal is given, give formal."

1. My sister likes the zoo.
2. She go there every Saturday.
3. She take peanuts for the animals.
4. The zoo keeper feeds the animals.
5. He feed them at 4.
6. Gertrude gets the strangest look on her face.

7. No man like a funny-looking girl.
8. She screams at me.
9. Our mother settles the argument.
10. She want peace and quiet.

7. Encourage students to conduct oral drills by the coach/pupil method. Divide class into pairs. One member of each pair repeats sentences aloud, while the other keeps a record indicating what sentences are standard and non-standard usage. When the first student finishes the drill, students exchange roles.

8. Set up formal and informal situations where students talk about the following subjects:
   (a) You have just won a game and are telling a friend.
   (b) You are being interviewed by a news reporter and are telling him about the victory.

9. Collect information from tapes and written work to determine the usage problems of individual students. Then ask students to record selected errors from written and oral practice. Analyze needs with students. Encourage students to keep their own record of usage problems. (Suggestion: limit such in-depth information to a few students.)

10. Try to set up a Language Lab where students who wish to improve their usage can work. A part of the classrom can sometimes be used for this.

11. Provide students with good language models, not just teachers but other resource people. (Caution: Be certain about your models' language usage before you use them as resource people.)

12. Ask students to do a usage survey in which people are asked to respond to a questionnaire asking which item they use. (*Discovering American Dialects* gives a questionnaire which could be modified for class use.)

3. *Student becomes aware of the different levels of usage and their appropriateness for different occasions.*

Activities:

1. Spend some time discussing appropriate usage for certain occasions; for example, there are at least four different styles of speaking used for different circumstances. The most appropriate style is that which best suits the relationship to the listener or listeners at any one moment. These styles can be termed

   intimate (limited to family or very close friends) communicates feelings and reveals a person's nature; can use jargon, pet names, and intonations which often hold private meanings for the speaker and listener.

   informal-public style (fashioned by the speaker, one expression at a time, as he takes his cues from feedback provided by the listener.)The feedback process requires the listener's continual participation and includes the use of certain signals.

   formal style (with a large audience there will be no listener feedback. Therefore, words must be planned in advance. Diction is a matter of careful selection whether a large or small group is involved.)

   casual style based on a high degree of understanding on the listener's part because the speaker uses elliptical expressions and slang.

2. Introduce the lesson by discussing appropriateness in dress and behavior. Showing pictures of people dressed in various ways can stimulate the discussion. For example, show a picture of a young lady dressed in blue jeans and then say, "This girl is going to a dance. How do you think her date will react when he sees her?" (Magazines will provide a variety of pictures for this purpose.) Then, relate appropriateness to language by asking students what kind of language the people in the pictures would use in the hypothetical situations you've been discussing.

3. Read Jean Malstrom's essay "Informal, Formal, and Technical Language" as an introduction to the idea of levels of usage. (*The Language of Man, Dialects and Levels of Language*)

4. Translate sentences from one level to another; for example, how would you say "Gimme 2 burgers and a package of chips" in another way.

5. Everyone uses language styles in slightly different fashions. Imagine two people at an open hearing to discuss a local problem. Although both people use informal public style, show how their styles differ because of some or all of these variables: age, occupation, sex, education, mood, and personality.

6. Set up role playing sessions where students can use the level of usage that is appropriate. The following situations could be used:

    a. a bull session in the locker room after a ball game.

    b. a funeral oration.

    c. an acceptance speech at a sports banquet.

    d. a telephone conversation with a close friend.

    e. a telephone conversation with a friend of your family.

    f. a talk with your minister following the service.

    g. a job interview.

    h. introducing a friend of yours to your parents and to a friend.

    i. you've just won a beauty contest and are accepting the crown.

7. Ask students to take cartoons and convert conversations to other levels. Peanuts, Snuffy Smith, Beetle Bailey, Lil Abner offer ideas here. (Project teacher made a series of transparencies which showed a teen-ager talking to parents. As teen-ager used such words as "straight," "psyche out," "rap," "beautiful," the parents imagined what these words meant. A blurb over parents' heads showed their level of understanding about the expressions; "rap" evoked a picture of a hand knocking; "straight" a tape measure; "psyched out" a person lying on a couch, etc.)

8. Use selections from literature where different levels are used. For example, *Deno* in Scholastic *Maturity* unit has a situation where Deno and the counselor are talking on different levels; "The Valedictorian" by Richard Wright has a scene where Richard and his principal are talking; Jesse Stuart's story, "Split Cherry Tree" has a scene where teacher and boy are talking. *Don't Play Dead Till You Have To* has a scene where young teen-ager is talking to child he is babysitting.

4. *Student is encouraged to experiment with language, to add to his understanding and use of words.*

Vocabulary and semantics, which includes synonym, denotation, connotation, and euphemism, are areas of language study which encourage student experimentation with language.

A. Vocabulary:

Project teachers recognize that a person increases his vocabulary primarily through reading and that he must have a lot of experiences with a word to know it. Experiences for students can come from word lists, word games, and related activities.

Activities:

1. Make dictionary drills asking students to find words in dictionary. Before having drill, put words on the board so that students can be familiar with the way words look and are spelled. It is necessary to provide visual clues for low achieving students.
2. Use the game, "I'm Thinking of a Word that Rhymes with _____."
3. Try teaching words in context from literature, newspapers, and magazines. Get four or more examples of the new word in use, if possible. Let students determine the word's meaning from context.
4. Take newspaper articles; for example, an article on *Ironsides*. Underline words such as *quadriplegic*. In this way, students can use their knowledge of the program and learn meanings through context. Let students bring in the articles with words underlined.
5. Use *Scrabble* and *Abaca*, word games, to encourage students' interest in words.
6. Move from general to specific words in word study. *Troubleshooter* has exercises like these in Book IV.
7. Match words with pictures; for example, a picture of a pupil holding a book to illustrate *studious*; a person talking to illustrate *garrulous*.
8. Use *Whimsical Words*, a workbook of vocabulary motivators, to plan activities. (J. Weston Walch)
9. Let students improvise the meaning of a word.
10. Make posters. Select pictures illustrating meanings of words and talk about words for class motivational activity. Sports words are excellent for this.
11. Write definitions of words, using the open-ended definition:

    Love is _____.

    Garrulous is _____.

    Talking a lot is being _____.
12. Make a list of 10 vocabulary words that students will encounter in TV, films, sports columns. Read the word to class, define it, and use it in a sentence. Repeat. Mimeograph list of words for students to study by.
13. Use dictionaries that are suitable for students. (Harcourt Brace has a dictionary that is suitable.) Try to have several different dictionaries for students to use.

14. Plan dictionary activities which include using indexes, practicing opening an alphabetized book near the letter needed, and understanding the function of guide words in dictionaries, card catalogs, and encyclopedias.

Activities:

1. Rearranging lists of words beginning with different letters.
2. Rearranging lists of words beginning with same letters.
3. Rearranging lists of words beginning with two or more of the same letters. (Example: panacea, panic, panther, pancreas)
4. Using the pronunciation key, accented syllables, and other aids.
5. Using guide words: give a list of words to two or more students. For each word on the list, the student is to copy from his dictionary the guide word on the page where it appears. The one who completes his list first is the winner.
6. Using guide words: in your dictionary, find each of the following words. On the lines, write the two guide words which appear on the page.

   history _____ _____ guess _____ _____

   sacrifice _____ _____ include _____ _____

7. Using guide words: Place the words below in the right order under the guide words. The first one is done for you.

breeze	fragment	advantage	finish	age
boaster	chipmunk	compass	hawk	clever
foster	hymn	horizon	helm	husks
crew	fist	ferns	fond	hat

across **an** age	**caught** **cloth**	**fence** **flames**
harvest **herd**	**blizzard** **brook**	**clown** **cried**

15. Use Language Master and cards if such equipment is available.
16. Play around with language through poetry. Try Kenneth Koch's ideas for writing poetry. (*Wishes, Lies, and Dreams*, Koch, and *Teachers and Writers Collaborative Newsletter* offer lots of help here.) One pattern Koch suggests is

    I wish I were _____.

    I used to be _____.

    But now I _____.

17. Play around with words in this way. Encourage students to ask themselves when you hear a certain word, what do you think about? Or what interesting expression or word did you hear someone use?
18. Limit the number of vocabulary words for study.
19. Select words students will use again.

20. Find pictures that help make words real to students. Post pictures where they can be seen with vocabulary word attached to the picture.

21. Play *Password*. Put the word on two cards. Let two teams play; for example, word is "understanding." Object of game: partner in team must say a word that makes the other person say "understanding." Then move from simple to more difficult words.

B. Semantics:

Synonym, denotation, connotation and euphemism

Semantics can be interesting to low-achieving students provided teachers remember their level of understanding and provided students are not severely retarded in their reading ability.

1. *Synonyms:*

Activities: *The pantomimists (either individuals taking turns or teams alternating), keeping the list secret, act out the listed words for an audience (or for the other team) to guess. When someone in the audience or a member of the guessing team thinks he knows the word being acted out, he must call out two words, *synonyms* that mean more or less the same thing. However, it's best not to be too exact in the requirements, as there are many words that mean almost the same thing. For example, the lists calls for *quick* and *fast*, but *rapid* and *speedy* would be just as acceptable. If the guess is wrong, the pantomimist continues until he hears two correct words. Then the game continues with the next synonyms.

1. quick and fast
2. laugh and chuckle
3. strong and mighty
4. look and see
5. mystery and puzzle
6. drop and spill
7. fasten and tie
8. listen and hear
9. sleep and slumber
10. tune and melody
11. small and tiny
12. far and distant
13. shy and timid
14. brave and courageous
15. shout and yell
16. calm and peaceful
17. rich and wealthy
18. wise and intelligent
19. groan and moan
20. breeze and wind

(**The Language of Man*, Book 1)

2. *Denotation and Connotation*

1. Read "Denotation" article from *Read* magazine, January 19, 1973. Here are some teaching suggestions from it:

A bicycle company comes out with a new model called *Zinger*. Would you be interested in buying it if it were called *Puffer*?

You see two new stereo sets sitting side by side in a store display. One is called *Spacesound* and sells for $300. The other is *Discograph* and costs $150. Which would you buy? What influenced your decision?

Two rock concerts play on the same night. One, with *Sam Irving's* Silhouettes, is free. The other *The Galaxy Ride*, costs $12 per ticket. Which would you attend?

– Manufacturers are very careful about the names they choose for their products. Which products listed below would you be willing to spend your hard-earned money for? Why? What do the names listed below say about the things they name?

	Automobile	
Opossum		Leopard
	Women's Perfume	
Elephant Oil		Eve's Secret
	Minibike	
Sleeker		Slipper
	Candy Bar	
Choconut		Yukonut

2. Look at the statements below. Try to think of more positive/negative sentences like these. (Sydney Harris' "Antics with Semantics," would appeal to students.)

I am thrifty.	You are stingy.
I am conservative.	You are backward.
I am cautious.	You are scary.
I am curious.	You are _____.
I am outgoing.	You are _____.
I am slender.	You are _____.

3. Check the car advertisements. Notice the names given to the cars. Explain why these particular names were chosen for the cars.
4. Check the names given to gasoline. What do the names suggest to you?
5. Check the names of finance companies. Why were these names selected? Provident, Friendly Finance, Mutual Finance, Good Neighbor.
6. Check the names of soaps and suds. Explain why these names were selected; for example, "Duz," "Dial," "Palmolive."
7. Why are three movie stars named Tab, Rock, and Troy? Why not Mortimer, Clarence, and Percival? Suppose you knew three young boys and three young girls who wanted to be movie stars. What names would you suggest for them? (Idea from *20 Steps To Better Composition*.)

8. Why is a cake flour called *Swansdowne?* Why is a car named the *Scout?* What three names would you suggest for a new model car and what three names for a new perfume?

9. In two or three words, write what the following words connote to you. Then, ask an adult what they suggest to him:

straight	swift	rap
bad	square	cat
swinging	home	sweet

10. List as many definitions of a word as you can. Don't look in the dictionary. Remember to give only definitions, not connotative meanings; for example, the word "turn." Objective of making the list is to suggest that we agree pretty well on denotative meanings of words, that connotative meanings cause more difficulty.

11. Write what you feel personally about what each of the following words refers to or reminds you of: water, chair, night, Jack O'Lantern, hippie, mother, father, sister, brother.

12. Look for connotation in the comic strips; for example, the cartoons below illustrate how important connotation is in humor:

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Understanding Language (AEP) had the following activities for working with these cartoons:

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SHADES OF MEANING

A DOG IS NOT A MUTT

Words that mean the same thing may not mean the same thing.

Does this statement seem a bit puzzling, or have the cartoons on this page already made the point clear to you? If they haven't, we'll ask you to take a closer look at them so that you can discover for yourself what we are getting at.

1. In the "Peanuts" cartoon, there are three synonyms—words that have the same basic meaning. Can you list these three words?

   _____

2. These three synonyms refer to the animal more commonly called a

   _____

3. In the "Beetle Bailey" cartoon, find the pair of synonyms and write them here.

   _____

4. Which synonym does Snoopy least appreciate?

   _____

5. Which synonym does Cookie most appreciate?

   _____

SHADES OF SUGGESTION

Words that mean the same thing may not mean the same thing. Now do you see more clearly why we have worded the statement in this way? Of course, we wanted to catch your attention and make you do some thinking about this "puzzling" statement.

Synonyms are defined as words with the same basic meaning. *Cook* and *chef* as synonyms have almost the same dictionary definitions. But they do not convey exactly the same meaning, do they? *Chef* carries an extra meaning - a favorable one - that the word *cook* doesn't have. And *mutt* has a shade of suggestion that causes Snoopy the dog to lose his appetite in only a few short whiffs.

No two words in English are exactly alike. Synonyms can be near substitutes for one another, but each word has a shade of meaning all its own.

QUESTIONS FOR DISCUSSION: (1) The word *pooch* suggests a mental picture of loose jowls, floppy ears, and milk-chocolate eyes. What do the words *hound* and *mutt* call to mind for you? (2) Besides *hound, pooch,* and *mutt,* what other synonyms can you add for *dog*?

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3. *Euphemisms:*

1. Introduce euphemisms to students by reading the letter below which appeared in a famous advice column. After reading the letter, ask students to do the exercise given below. (AEP, *Understanding Language)*

DEAR ANN: May I register my pet gripe with you? Everyone else does, so move over and let me have my say.

"Why don't people say what they mean instead of substituting ridiculous words?

"The euphemism most offensive to me is when someone says, 'Isn't it too bad about Mrs. So-And-So – she lost her husband.' I always visualize a woman who had started out shopping with her husband at her side and then somehow they became separated. In this case it would be correct to say she 'lost' him. But when the poor fellow dies, he is not lost, he is dead.

"Do you get what I mean? Please say so and start an international trend toward abolishing false words. Thank you. – MEAN WHAT I SAY"

ANN SAYS: "Sorry, but I can understand why a person would prefer a substitute word for 'dead.' 'Dead' sounds cold, hard, and impersonal."

There are situations where certain words are cold, hard, and impersonal. These situations relate to the bitter realities of life–death, disease, illness–things we feel uneasy about. Because these realities are painful to us, certain words that refer to them also become painful. We transfer our attitudes to the words, and the words become like "things" with cutting edges. They focus harsh realities too sharply.

In situations like these, where tact and sensitivity are called for rather than bluntness, euphemisms can be considerate friends. They can be the kind words that show concern for others and that prevent unnecessary pain.

In this context euphemisms are not "evasions of the truth" or "fake words," as the letter writer seems to think. After all, a word has no meaning in itself, and nothing forces us to use a certain word for a certain thing. There are many different words that can be used to apply to a thing, and it's our choice which one we want to use.

However, we do need to keep in mind that words do not alter facts. Death, for example, does not change when we call it "losing" someone. What is important to understand is that the actual thing or idea that is euphemized must be clearly understood. The reality is still there.

EXERCISE

In place of the following harsh words, substitute as many softer and more considerate euphemisms as you can think of.

1. **died** _____
2. **blind** _____
3. **crippled** _____
4. **committed suicide** _____
5. **old man** _____
6. **heart disease** _____
7. **insane asylum** _____
8. **cancer** _____
9. **insane** _____

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2. Ask students to match each of the euphemistic job titles at right with the old titles shown below. Write the letter of the euphemism on the line by the corresponding old title. (AEP, *Understanding Language*)

Euphemistic Titles

a. canine control warden
b. landscape architect
c. communications monitor
d. vertical uplift manager
e. evacuation technician
f. table service manager
g. security guard
h. utensil maintenance manager
i. aisle manager

Old Titles

3. Let students make the following "Nasty Nellies" into "Nice Nellies" by substituting a "proper" euphemistic expression. (*Understanding Language*, AEP)

1. toilet _____
2. pregnant _____
3. sweat _____
4. spit _____
5. vomit _____
6. bad breath _____
7. pimples _____
8. dandruff _____
9. belly _____
10. armpit _____

5. *Student becomes aware of the signals that people use to communicate non-verbally.*

Project teachers feel that the value of a study of non-verbal communication is to enable students to see the part that this plays in our communication with others. They feel that the best way to study non-verbal communication is through dramatic activities.

Activities:

1. To help students to see how we use all our faculties for expressing a particular action or mood.

Players stand in a circle. The leader then reads the following movements which express certain actions and attitudes. Players then act them out in pantomime.

These amusing stunts will teach you to use all of your faculties for expressing a particular action or mood. Once you see that you need only to use freely those faculties which you *already have*, there will be no stopping you! (*Language of Man*, Book No. 1)

1. Say with your palm, "Stop!"
2. Say with your head, "Yes."
3. Say with your shoulder, "I bumped the door."
4. Say with your eyes, "I don't understand."
5. Say with your foot, "I'm waiting."
6. Say with your ear, "I hear a songbird."
7. Say with your waist, "I'm dancing."
8. Say with your jaw, "I'm surprised."
9. Say with your tongue (no words), "I like this cake."
10. Say with your finger, "Come here."
11. Say with your arms, "I'm running."
12. Say with your fingertips, "This potato is hot!"
13. Say with your nose, "I smell fresh pie."
14. Say with your chest, "I'm relaxed."
15. Say with your legs, "I'm slipping!"

2. Introduce students to the ways we communicate non-verbally: through space, time, and eye and body movement. (Edward Hall's *The Silent Language* has good discussions of these aspects of communication.)

3. Read Julius Fast's articles on non-verbal communication (*The Language of Man*, Book 5). The articles are probably more appropriate for teachers than students.

   "Of Animals and Territory"
   "The Masks Men Wear"
   "Positions, Points, and Postures"
   "Winking, Blinking and Nods"

4. Read Kenneth Johnson's article, "Black Kinesics – Some Non-Verbal Communication Patterns in the Black Culture." Article is enlightening to a teacher. Ideas from it may appeal to students, too.

5. Set up some of the following situations to allow students to practice non-verbal communication:

   1. Suppose a friend is telling something that you agree/disagree with. Show this feeling non-verbally.
   2. Demonstrate the signals that make you feel that a person likes/dislikes you.
   3. Demonstrate sincereity/insincereity non-verbally.
   4. Show that you are not paying attention to what is being said.
      Show that you want to avoid someone's glance.
      Show that you have been misunderstood.
      Show that you are bored.
      Show that you are at ease.

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6. Work through exercises suggested in "It's Gesture Imagination." (*Understanding Language*, AEP)

IT'S GESTURE IMAGINATION

With certain gestures you can reverse the apparent meaning of a statement. For instance, you can say, "I believe you" but roll your eyes upward in disbelief.

There are nine cartoon drawings on this page. Each one shows a certain gesture that reverses the meaning of one of the nine statements listed below.

Examine the gesture in each cartoon. Then in the appropriate balloon, write in the complete statement whose apparent meaning is reversed by the gesture.

I'm not embarrassed!
I'm not threatening you!
I think he'd make a good leader.
It looks like a good car.
You're right. It isn't really funny.
Yes, I think it's a good idea.
I won't do anything to you if you tell on me.
I promise I won't smoke anymore.
I'm not angry!

LISTENING

More and better instruction is needed in listening because of the increased interest in mass media as well as the fact that so much school learning comes about through listening. The project teachers recognize that listening skills are the first communication skills learned and that they are prerequisite to speaking, reading, and writing skills. Teachers cannot assume that students' listening skills will "grow like Topsy" without training. Research reveals that listening skills are essential to improvement in reading, and further, that reading skills can be taught through listening.

Hearing and listening are not synonymous. Listening enables a student to

- follow attentively a conversation
- develop an idea
- form an opinion on a question
- introspect about a subject
- understand something explained
- find an answer to a question
- isolate sounds and their meaning
- recall main or important ideas

Activities:

Directing and Maintaining Attention

1. Have the students close their eyes and listen for a number of seconds. Ask them to list every different sound they heard during that time. (Project teacher taped household sounds (ice being put in a glass, commode flushing, vacuum cleaner, mixer, water being poured in a glass).
2. Read aloud rapidly the names of different objects, including three or four different categories. Ask one team to remember only the toys, another team only the tools.
3. Read a short selection, asking students to count the number of times they hear a particular word, such as *the* or *a*.
4. Read a list of words and ask students to write the one word which does not belong with the others: – mother, sister, father, house, brother.

Following Directions

1. Use prepared worksheets, and have students follow directions such as "Put an X on . . .," "Circle . . .," "Cross out . . .," "Underline . . .," etc.
2. Have students listen to and repeat directions that might be given to a traveler attempting to reach a particular place.
3. Have students listen to a speaker who is explaining exactly how to do a certain thing. Listener must then follow the directions given him. Tasks such as the following could be explained: how to assemble a musical instrument, how to play a game, how to load a camera and take a picture, how to apply eye makeup, how to tie a necktie, and how to do certain exercises.

Listening to the sounds of language

1. Have one team supply a word. The second team is to supply a rhyming word in a flash.
2. Read words in groups of three, four, or five. Have students identify the words that do or do not rhyme.

Using Mental Reorganization

1. Read aloud a series of numbers or letters with one, two, or three second pauses after each. Following each sequence of numbers or letters, ask students to write the numbers or letters they can remember; for example, read a series of letters and ask students to write the one which comes first in the alphabet: p d o z e l
2. Read telephone or ZIP code numbers aloud and ask students to write them.

Using context in listening

1. Read aloud sentences in which certain words are omitted. Ask students to listen to the sentences and then provide words that seem suitable.
2. Build sentences by having each student in a circle add one or two words.
3. Read the beginnings of sentences and allow students to supply the ends of the sentences to show that they understand the function of word signals.

Listening with a purpose

1. Have students listen to a news broadcast and then tell the gist of the taped broadcast, a very short one.
2. Have students listen to a narrative song (like "That was the Night that the Lights Went Out in Georgia" (Vicky Lawrence) or John Prine and Kris Kristoffersen's songs and explain the theme.
3. Have students listen to a short selection and suggest a title.

Finding sequence

1. Have students listen to a story and relate the events in the order of their happening.

(Many of the activities came from
Listening Aids Through the Grades,
Russell, David and Elizabeth)

MASS MEDIA

Some study of the mass media in English classrooms is essential because of the new student needs which have been created by our society. Students are profoundly influenced and, in fact, educated by the mass media, which include films, TV, radio, newspapers, and magazines. Through such a study, students can better enjoy, understand, and begin to evaluate the mass media.

Students can learn to cope with the media, which are filled with persuasion. Radio, TV, newspapers, and films constantly convey professionally prepared messages. Advertisers and politicians also utilize the latest psychological techniques in order to sell, persuade, and win popular support.

Students can become enlightened about what's happening as a result of their competence in viewing and reading the mass media.

Student Objectives:

1. Student should be able to detect propaganda in TV commercials and media advertisements.
2. Student develops the ability to read some parts of a newspaper with understanding.
3. Student develops the ability to view films and TV in order to see with feeling and understanding.

1. *Student should be able to detect propaganda in newspaper articles, TV commercials, and media advertisements.*

Activities:

A. Student could find examples of the following types of propaganda in advertisements and TV commercials:

Propaganda is something somebody says or writes in order to change somebody else's mind. There are seven well-known ways of using propaganda. You hear and read propaganda almost every day. If you know these seven ways others will use to change your mind, you may be able to think more clearly about what you read and hear. You want to think clearly and not be fooled by propaganda tricks. Here are the seven ways people use propaganda.

No. 1 Bad Names

This is a very simple way to change people's minds. People who use it try to keep you from looking at real facts. When they want you to believe that someone or something is bad, they just keep calling that person or thing bad. They give no reasons. They give no proof. If you hear the bad names often enough your mind will tie the bad names to that person or thing. If Mr. X wants you to think Mr. Y is bad, he may say, "Mr. Y is a crook. Mr. Y is a thief! Mr. Y is dishonest." If you do not try to find out the truth, you may find yourself believing Mr. Y is a bad man – especially if you don't hear anything else.

Advertisers sometimes use this method. More often they use "glad names" to make you like what they want to sell. But some use "bad names" to make you hate something they try to cure. If they can make you disgusted enough, you may want to buy their cure. When you read, LOOK FOR FACTS. DON'T LET BAD NAMES FOOL YOU.

No. 2 Glad Names

This way of changing people's minds is just the opposite of No 1, "Bad Names." Again, people who use it try to keep you from looking at the real facts. They know that if they can make you hear or read good things about somebody or something often enough

you will tie the glad names to the thing they want you to like. So, if I want you to vote for Mr. X, for example, I may say: "Mr. X is a wonderful man!" "Mr. X is a great man!" "Mr. X is a good man!"

Now suppose you go to vote. You look at the ballot. You see Mr. X is running against Mr. Y. You know little about Mr. Y. For whom do you think you will vote?

Advertisers often use "glad names." They use glad words with something they want to sell. We like "glad" words like truth, freedom, honor, liberty, justice, lovely, beautiful, charming, handsome, marvelous, magic, famous, amazing, delicious, noble, exciting, etc. Watch out for glad names – without facts. Don't let the glad names fool you, either.

No. 3 Transfer

The "transfer" method is somewhat like "glad names," but it works a little more smoothly. When it is done cleverly, you may wind up with a feeling about something and never know how you got it. Here is how it works. The propagandist first tells us or reminds us about something he knows you like or admire. By putting the two things together, he knows your liking for one may "transfer" to the other. You know what happens if you put some butter on a piece of bread and put another piece on top of it. Some of the butter will stick to the top piece. The "transfer" method works like that.

Suppose a soap maker wants many women to buy his soap. He puts a picture – say a beautiful movie star – in his ad. Next to that picture he shows a picture of his soap. He does not say, "My soap made this girl a movie star." He does not say, "My soap made this girl beautiful." But if you look at both together your liking for the movie star ties up in your mind, with the soap. The next time you buy soap, you may see the name of the advertised soap. The beautiful movie star pops out of your memory and into your mind. Will you buy the soap or buy some other brand?

Now you would laugh if somebody said this to you: "You think of the soap. You think of the movie star. You like the movie star – so your liking transfers to the soap. You think – way back in your mind – that if you use the soap, you will get to look like the movie star." You would say, "I'm not dumb enough to be fooled like that!" Maybe not. But soap makers do a lot of advertising – AND SELL A LOT OF SOAP. We're all going to keep on using and buying soap, of course, but watch your thinking. Don't let people make *your* mind jump through their hoops.

No. 4 The Testimonial

The testimonial method is somewhat like the transfer method, but it is simpler. The propagandist gets some well-known person to say that he likes somebody or something. If we like this well-known person, we often want to like what he likes. You can see that many people will do things blindly just because famous or well-known people do them. You know that such people are paid to say what they do.

If an advertiser wants women to buy his perfume, he may pay a popular movie star to say she uses it. She may even really use it. Then he says, "Miss _____ of Hollywood uses _____ perfume." He wants you to say to yourself: "Beautiful Miss _____, whom I like, uses this perfume. I'll use this perfume. Maybe I'll be more like beautiful Miss _____." Of course, no woman will admit she thinks that way. BUT PEOPLE SELL A LOT OF PERFUME.

Notice how the advertisers pick the people to give the testimonials. Men usually buy the automobile tires – not women. So tire companies get baseball players or other athletes to say they use those tires. Breakfast foods are eaten by many children. So the advertisers use testimonials of people whom children admire – various television actors and actresses,etc.

No. 5 Plain Folks

Many people are afraid others will cheat them. They watch others carefully, then, to see what kind of people they are. If they seem to be very clever or tricky, people will not trust them. So, when people want you to believe in them, they often try to make you think they are plain, simple folk, as must of us are. If you believe they are plain, simple people, you will be quick to believe they mean what they say. You will not think they are trying to fool you.

If politicians want you to vote for them they will laugh at your jokes, shake your hand, pat you on the back. Do you think they really like you – when they have just met you? They want you to say to yourself: "Now isn't Mr. X nice? He's an important man. Still, he is interested in me. He shakes my hand. He calls me by my first name. He's not stuck-up at all. Why he's just a plain ordinary person like me! He wouldn't try to fool anybody. I'm going to vote for him."

Why do candidates for office have their pictures taken while they wear overalls? Or while they pitch hay? Or while they sit watching television with their families? Why are wives and children, or fathers and mothers often in the picture? Why do hill-billy singers advertise products in television commercials? Don't let the "plain folks" fool you.

No.6 Stacking the Cards

Watch this one. This method is not easy to catch if it is cleverly done. You know a crooked gambler may stack playing cards – that is, he will fix the cards so he gets the better hand when the cards are dealt out. When a propagandist "stacks the cards" he gives you some true facts. He gets your attention on some fact and keeps it off the whole story. He may just skip other important facts. He lets a half-truth seem to be the whole truth. He never really lies.

Advertisers sometimes use this "stacking the cards" method. A tooth powder ad, for example, may show the picture of a scientist in a long white coat. The scientist may say something like this: "Nine out of ten people have decayed teeth." You get the idea that the tooth powder company is running over with scientists who say that_____ powder is the best powder in the world. The ad never shows them saying that. Of course, most people do have problems with cavities. The statement is perfectly true. If you are not a careful reader, you will find yourself believing that scientists agree that_____ tooth powder or toothpaste is the best. Look for all the facts. Don't take one fact and make your judgment. Don't let them "stack the cards" for you!

No. 7 The Bandwagon

This is a method to make us follow the crowd. The idea is "everybody's doing it." In order to use the idea, the propagandist gets a crowd or group to start doing the thing he wants them to do. Then he tells other people to "join the bandwagon." This is often successful because people like to do what others are doing – they do not want to be different. If a candidate is up for office, his friends go around saying that he is going to win. In this way they hope to get others to vote for him because people like to say that they voted for the winner. Often, if they think a man will win, they will vote for him without bothering to find out much about him.

B. If students wanted to pursue propaganda study further, let them find examples of these somewhat different propaganda techniques which are listed below:

Economic Appeal

1. To save time and work
   "Button-front sorcery minus buttonhole drudgery."
   Prims

2. To save money
   "Spend the 39 cents. It'll be the last penny you spend on a pen for a whole year."
   Tuckersharpe Pen Company

Sensory Appeal

1. Sight
   White print on a black background. Any use of contrast or color will attract attention.

2. Sound
   "For the most beautiful country-clear face, buttercup smooth, flower clean . . ."
   Use of alliteration and highly connotive words will attract attention.
   Yardley

3. Taste
   "So pleasing to the taste."
   Falstaff

Emotional Appeal

1. Shock method
   "A wounded soldier in Viet Nam has a better chance of survival than a car crash victim in America."
   State Farm Insurance

2. Anxiety
   "If there's any doubt in your mind, it's time you checked with Standard Life Insurance.
   Standard Life Insurance

3. Sex
   "Ultra-Brite gives you mouth **** sex appeal!"
   Ultra-Brite

"I" Appeal

1. Snobbery
   "Cadillac can be a vacation car, a town car, a special-occasions car, or any kind of car, except the ordinary kind."
   Cadillac

2. Self and family preservation
   "For four generations we've been making medicines as if people's lives depended on them."
   Eli Lilly and Company

3. Social acceptance
   "You're in good company when you're with the Smooth Canadian."
   Seagrams

4. Civic pride
"If you switch to a phosphate-free laundry soap (like Lux or Ivory) and use it with Arm and Hammer Washing Soda, you can do something about water pollution. You will be saving our nation's waters because phosphates promote algae pollution – killing fish, stagnating water, turning lakes into swamps."
Arm and Hammer

Fallacies

1. Reverse psychology
"Be careful of bargains. You just might get what you pay for."
Sharper and Gardner

2. Creation of false image
"Wouldn't you like to be in her shoes?" This caption is below a picture of a girl in a particular brand of shoes. She is thoroughly enjoying the company of a male companion. The implication is that the results would be the same for you if you wore these shoes.
Bass Weejuns

3. Use of name personality
"Johnny Carson, star of NBC's 'Tonight' Show, (says) 'Stir up a blizzard with Fresca and Smirnoff.' "
Smirnoff

C. Teacher and students could read *Scope* magazine, March 20, 1972, on *TV Commercials.* Suggestion in article is to make a chart similar to the one below in which students are asked to identify by *product* name each commercial they see in a two-hour period. For each of the five reactions (effective, pleasant, funny, intelligent, short enough) students are asked to mark each commercial *YES* if that's the reaction; *NO* if reaction is opposite:

REACTION	COMMERCIAL
EFFECTIVE	
PLEASANT	
FUNNY	
INTELLIGENT	
SHORT ENOUGH	
TOTAL CLASS RESPONSE	

D. Students can select some of the 15 ways ads try to get us to buy. Use magazine and newspaper ads, writing on the ads what the advertiser's pitch is. (A good discussion of these appeals is included in *Scope* magazine, January 18, 1971.) They are:

1. The Basic Ad: simple advertising message
2. Eye Appeal
3. Happy Family Appeal
4. An Expert's Opinion
5. Famous People
6. Everybody Likes
7. Snob Appeal
8. Youth Appeal
9. Symbols (trademark)
10. It's New
11. The Humble Approach
12. Statistics

13. Concern for the Public Good
14. Romantic Appeal
15. Humor

E. Students can look for advertising that employs the "fear and pity" technique. The persuader or advertiser can arouse such fear and pity in his audience because all people fear pain from physical injury, property damage, loss of a friend or loved one, and loss of social acceptance.

F. Students can look for examples of an advertiser trying to provoke shame in his audience; for example, current magazines show pictures of war orphans, littering, lack of patriotism,etc.

G. Students or groups can make posters/collages on any of the propaganda techniques suggested. (This is a good evaluative technique, also.)

2. *Student develops the ability to read the various parts of a newspaper with understanding.*

TIPS FOR TEACHERS

Before You Start . . .

Using the newspaper in your classroom, be sure you know the possibilities and alternatives for most effective usage. Here are a few general guidelines that may help you.

1. *Don't be too eager to teach at first.*

   The newspaper stimulates thought, improves reading, offers wide cross-sections of current knowledge, and provides a base for many varied discussions WITHOUT THE TEACHER (at first) DOING ANY MORE THAN DISTRIBUTING THE PAPER.

   Don't try to direct students' attention to articles or activities before they get at least 15 to 30 minutes of free reading. It kills their natural interest before they even get started.

2. *Don't ask the kids to do things you wouldn't enjoy doing or find stimulating yourself.*

   Let's face it, most adults read Abby or Ann Landers or Bob Talbert or Irma Bombeck or Quest FIRST, before they get around to the more serious sides of the newspaper.

   Why ask kids to face some national crisis first when it isn't the natural way; nor is it the way even most teachers would approach the newspaper.

   After kids have satisfied their curiosity, looked over what interests them, caught glimpses of the biggest events of the day, then LEAD THEM GENTLY (usually following their own openings) INTO A VITAL NEWS PIECE, AN EDITORIAL OR AN ARTICLE THAT YOU THINK HAS SPECIAL EDUCATIONAL SIGNIFICANCE. THEN FOCUS ON IT THROUGH READING, DISCUSSION, OR DEBATE THEREAFTER.

3. Don't make the newspaper your total curriculum. Avoid draining the newspaper of its possibilities. Use it sparingly.

Some teachers try to teach a short course in journalism, problems in democracy, current events, and a segment on humor in a five or ten day block. In general, this is bad practice and only confuses students, leaving them with a scattered knowledge of un-related ideas.

Make a decision. You are either going to teach the nature of the newspaper, in which case you would start with Page One and teach the straight news: what it is, how it is gathered and written. Then you would move to Editorials and focus on them. Then features, then columns, etc. This is one approach, and if this is what you are after, do it systematically and thoroughly so that when the unit is over, kids are thoroughly acquainted with the newspaper with all of its story types and sections.

In our opinion, a teacher can use the newspaper more effectively by teaching something like reading. Let them read freely, lead them later to read what you think is important, then develop discussions, essays, reports, talks, newscasts, library searches, or whatever – as the natural off-shoot of the plain reading.

4. *Test them uniquely.*

Don't give them a bunch of journalism terms to memorize, and then test them on. You don't even need newspapers to do this. (If you must teach them the vocabulary of journalism, use it yourself, when you talk to them; they'll ask you what this and that means for sure, which means they'll really learn the nomenclatures.) Instead of memory type tests, make up something fun, informative and interesting as a way of testing.

For instance, if each student has a special interest, let him pursue it in the paper each day, keep a clip book during the whole unit, then give some sort of presentation on his interest as the test. This way kids teach each other, and they do it with vitality because they are doing it on their own interests.

If you must test them on certain current events that transpired during your newspaper lessons, do it differently. For example, it's simple to take a dozen of the headlines (for the stories you are covering on your test), clip them, and paste them in a circle like a Wheel of Fortune. Then make a cardboard arrow and fasten it to the wheel. Next have students take turns spinning the Current Events Wheel: whichever headline it stops at, they have to answer questions or report to the class on the topic.

Naturally, before you do this, you give them plenty of time to read the stories you are focusing on, and you spend time discussing them in depth. If you do this, every student will get 100% on the test, which means you've been 100% successful! Try it!

HAVE FUN AND LEARN WITH THE DAILY NEWSPAPER!

—Source Unknown

Many of the following suggestions for newspaper activities were compiled from *The Evening Herald* publication, *Teachers Guide to the Newspaper in the Classroom.* Teachers are encouraged to select only those activities which are most applicable to student needs and interests.

A. *Headline Activities.* Students can

1. Rearrange captions cut from pictures to go with the pictures they describe.
2. Clip headline words and paste them up under such headings as

Action words	Angry words
Alarming words	Exciting words
Colorful words	Happy words

3. Interpret meanings of headlines.
4. Write a headline for nursery rhymes; for example, "Humpty Dumpty" headline could be "Local man injured in fall."
5. Clip a news story without its headline; then swap it for one a classmate has clipped from a different paper. Then, without having seen the original headline, student reads the news story and writes a headline.

B. *News Stories Activities.* Students can

1. Read the first paragraphs of news stories; then students can determine how the first paragraphs of these stories were written. Teacher can discuss with students how the first sentence of every news story contains "Who, What, Where, When, Why, How." Or read a complete news story. Teacher can then draw an inverted pyramid to help students understand why the last part of a news article can be lopped off and can explain how this process works in the writing of a news story.
2. Pick out from a news story what questions are answered in the lead sentence, the 2nd paragraph, and the "interest catcher" in the headline.
3. Read a news article silently; then students can tell the class the "gist" of the news item.
4. Pick a theme such as "Spring Fashions, Bargains, Happy Occasions, Unhappy Events" and then look through an issue of a newspaper, finding all the stories and pictures related to that theme.
5. Read a news story and list the events as they occurred in it.
6. Find synonyms for the words used in headlines or stories.
7. Scan major news stories of a day to determine which stories the people written about would rather not have seen in print and which stories the people written about were glad to see.
8. Take five minutes to scan the front page and then to see how many phrases like the following can be found. This activity will help students to recognize that some information contained in newspapers is yet to be proven.

He said	It is reported	
reputedly	allegedly	according to
reliable sources	an informed source	

9. Scan major news stories and draw circles around sentences or paragraphs that are difficult to believe.

10. Read *Scope*, September 18, 1972, "What Really Happened In Jonesville? It Depends On How You Look At It." This is an excellent discussion of how a writer's point of view influences a reader.

C. *Feature Activities.* Students can

1. Look through the newspaper for three things: (1) a story that is funny (2) a story that is sad (3) a story that surprises. Then list the headlines and give information about page and column where stories are found.

2. Bring a feature article to class. Teacher can point out the importance of emotional appeal in the feature. Class can later pick out those words/phrases in the article that aroused curiosity, caused pity, indignation, humor, stirred imagination or caused admiration.

3. Read "Dear Abby" or "Ele and Walt" columns and then write a response to one of the letters.

4. Read a sports article, underlining all the colorful, off-beat words and phrases and explain their unique meanings in sports.

5. Write a letter to the editor concerning an article they agree or disagree with.

6. Read and discuss the daily horoscope.

7. Read a political cartoon and explain its meaning.

D. *Miscellaneous Instructional Strategies*

1. Divide the class into committees. Try the following ways of working:

a. daily news summary – limit to 10 minutes
b. news map of the week – showing where the action is
c. vertical file – each student contributing and summary presented
d. vocabulary list – keep on bulletin board in assigned space
e. discussion groups–assigned panel or groups when new problem is in news
f. news broadcast
g. taped reports
h. meet the columnists
i. pictures in the news – exhibit pictures in the news and have groups tell the news story related to pictures
j. hall of fame and hall of shame

2. Arrange a display entitled "A Newspaper is FUN!" Include clippings of comic strips, crossword puzzles, other word games, astrology column, a feature story.

3. Clip the index from your newspaper and paste it in the middle of a blank sheet. Then search the paper to find examples of each item listed in the index. Clip the examples and paste them around the index, drawing a line between the clipping and the index listings.

4. Select a subject you'd like to be an expert on. "Be An Expert" might encourage students to choose subjects covered in the newspaper.

E. *Newspaper Games.* The illustration below of *The Newspaper Game* could be used to show students how a newspaper is produced. Illustration could be used also to construct a similar game.

BEST COPY AVAILABLE

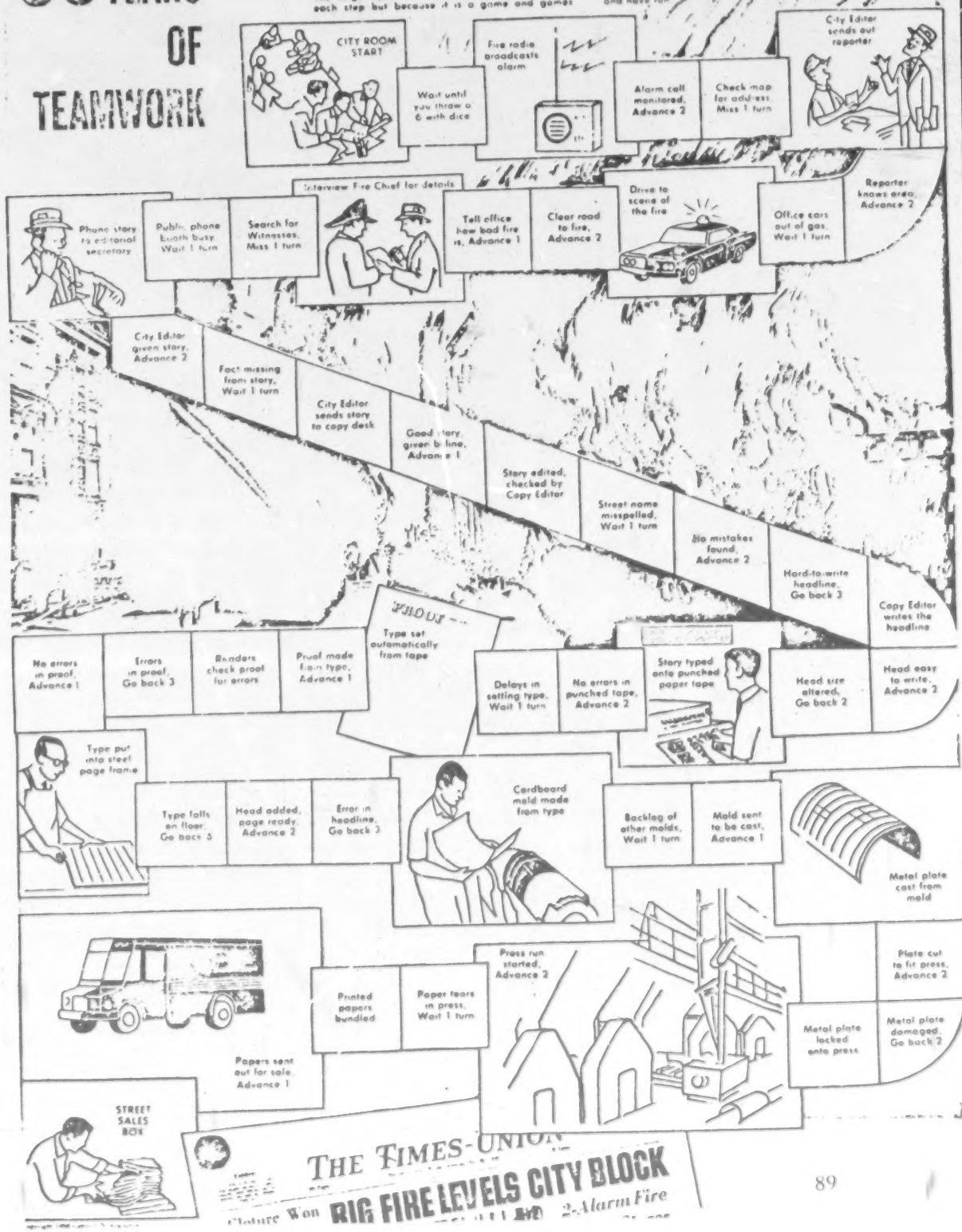
THE TIMES-UNION

The NEWSPAPER Game

50 YEARS OF TEAMWORK

Here's your chance to be a newspaperman!

Specially designed for The Times-Union's 50th anniversary, The Newspaper Game shows how a newspaper is produced from the time the reporter is assigned to cover a news story until the paper hits the streets.
The large squares tell what actually happens at each step but because it is a game and games must be fun to play, "penalty" and "bonus" squares have been added.
Each step in the production of a newspaper depends on the steps before it and the penalty squares are used to show this. The bonus squares are used to reward players, to offset the penalties.
To play you need a dice and buttons or counters for each player. To roll that dice, move your counters and have fun.


CITY ROOM START
Wait until you throw a 6 with dice
Fire radio broadcasts alarm
Alarm call monitored, Advance 2
Check map for address, Miss 1 turn
City Editor sends out reporter
Reporter knows area, Advance 2
Office cars out of gas, Wait 1 turn
Drive to scene of the fire
Clear road to fire, Advance 2
Tell office how bad fire is, Advance 1
Interview Fire Chief for details
Search for Witnesses, Miss 1 turn
Public phone booth busy, Wait 1 turn
Phone story to editorial secretary
City Editor given story, Advance 2
Fact missing from story, Wait 1 turn
City Editor sends story to copy desk
Good story, given by line, Advance 1
Story edited, checked by Copy Editor
Street name misspelled, Wait 1 turn
No mistakes found, Advance 2
Hard-to-write headline, Go back 3
Copy Editor writes the headline
Head easy to write, Advance 2
Head size altered, Go back 2
Story typed onto punched paper tape
No errors in punched tape, Advance 2
Delays in setting type, Wait 1 turn
Type set automatically from tape
Proof made from type, Advance 1
Readers check proof for errors
Errors in proof, Go back 3
No errors in proof, Advance 1
Type put into steel page frame
Head added, page ready, Advance 2
Error in headline, Go back 3
Type falls on floor, Go back 3
Cardboard mold made from type
Mold sent to be cast, Advance 1
Backlog of other molds, Wait 1 turn
Metal plate cast from mold
Plate cut to fit press, Advance 2
Metal plate damaged, Go back 2
Metal plate locked onto press
Press run started, Advance 2
Paper tears in press, Wait 1 turn
Printed papers bundled
Papers sent out for sale, Advance 1
STREET SALES BOX

THE TIMES-UNION

BIG FIRE LEVELS CITY BLOCK

2-Alarm Fire

F. *Evaluation of newspaper activities*

Scavenger Hunt

1. Use your newspaper and find the following:
   a. Total number of pages in newspaper
   b. Section titles
   c. Name of front page headlines
   d. Number of columns across page
   e. Number of pictures on front page
   f. Four (4) abbreviations with translations
   g. Subject of one of Ann Landers letters or Ele and Walt column
   h. A two (2) sentence summary of the weather report
   i. TV listing for Monday night, Channel 3, 8 p.m.
   j. Two new vocabulary words and use them in a sentence
   k. Five action verbs in the Sports Section
   l. Travel article
   m. Sports article
   n. A letter to the editor
   o. Index to the paper
2. Summarize in a short paragraph the main idea of a front page article.
3. Name the 5 w's and 1 h of a front page article.
   who, what, when, where, why and how

3. *Student develops the ability to view films and TV, to see with feeling and understanding.*

Film:

To get ready for film study, teachers should be prepared to cope with some students' erroneous attitudes toward films. Some students must be helped to overcome their feelings about movies – that they are strictly to kill time and that films without dialogue are a waste of time. What teachers can aim for is to get students to express *how they feel about what they have seen.* The following suggestions are made to teachers who wish to work with this study:

> How do you teach film? You don't. You sit in the back of the darkened room and watch *Harlem Crusader* and when Dan Morrow says goodbye to his friends on 111th Street you cry right along with the kids (how emotionally antiseptic we've become). You feel the knots form in your stomach when you switch on *Night and Fog* and you bite down hard when the camera probes into the concrete corners of the gas chambers at Auschwitz. And next week you give yourself and your students over to the balloons – to all those balloons that converge on the broken-hearted boy and carry him up into the blue Paris sky in *Red Balloon. Well, to see it right, you have to look with more than your eyes.* Balloons aren't ever quite the same again and, unless you were searching for hidden wires, neither are you. And before a holiday you show *Moonbird* for whimsy and *The Critic* for laughs.

After sharing a film, you talk with the kids, but, more important, you listen to them. Listen to them discuss their feelings, theirs. Lead them back to the film when they get too far astray; move them, without pushing, toward making connections, toward seeing relationships; but don't belabor the old kinds of relationships: setting to theme, mood to plot, character to language. Explore relationships that are relevant to the kids, to their own lives. Let them free-wheel with their imaginations. How very little attention we've paid to the inward eye, the vision, the "stuff that dreams are made of." Encourage discussion which is honest and free. Above all, don't force them to see the film your way. Don't, in your infinite wisdom, tell them how and what it means. Don't intellectualize it to death.

("Film Study Hang Ups," Charles Grenier, *Media and Methods*, January, 1969.)

A. Suggestions for beginning film studies:

1. Students can be shown that there is more than one way to know a story: TV, radio, records, and films. Students are familiar with films outside the classroom, but they are not tuned in to films as a way of studying literature or presenting ideas.
2. Students can be motivated to talk and then write after viewing a film. Discussion skills can be refined and encouraged this way.
3. Teachers can do some public relations to convince other teachers of the validity of films as literature. (WARNING: Don't invite teachers to view movies unless they are already convinced of their worth. Their adverse comments can damage the possibility of your success with films.)
4. Teachers should avoid inviting students to view films whom they do not teach and may teach in the future.
5. Teachers can use films to encourage students to verbalize, to think, and to relate ideas in films to literature selections they have read.
6. Teachers should be prepared for students occasionally to react out of character after they have viewed a film or while viewing one. Tragedy often provokes strange, incongruous student behavior. (One project teacher showed *The Lottery* and her students laughed at the conclusion.)
7. Teachers should avoid asking students to take notes on films.

B. Activities

1. Students are encouraged to tell only what they have seen and heard. Eileen Wall's essay, "How To See A Film," suggests that English teachers should never begin a film discussion by picking out and discussing characters, theme, or symbol – words dear to all of our hearts. Teachers have to start with a film as something chiefly to be *seen and heard*.
2. Students can be encouraged to look for scenes and images that they remember from films. Richard Lacey in "Whatdaya Do When the Lights Go On?" says:

> The most valuable device I have found in sharing what we see is the image-sound skim, a technique commonly used to open discussion but rarely carried into the middle game. To conduct

an image-sound skim, a teacher asks each student simply to mention an image and/or a sound or two which springs immediately to mind. The device loosens students up by giving everybody a chance to talk without fear of being wrong and to encourage students to think in terms of the film itself; however, the technique can be extended so that it becomes the content of the entire discussion. As images and sounds are recalled, they prompt other images and sounds by association, and students begin to re-orchestrate the movie and learn how each other perceives. Since the format for discussion is consistent, it is easy to avoid straying from the film itself, and everyone accumulates a great deal of concrete material for a truly inductive exploration later.

In this type of class, not only is there no premium on agreement with a moderator or whiz kid (there isn't anything to agree with), it is not even necessary to reach conclusions. What emerges instead is a gradually richer set of relationships among images, sounds, and implied ideas. In this way the art of the film, instead of being killed by excessive analysis, has a fair chance to continue working on the audience. Rhythms, details of setting, mood, counterpoints, transitions, color, and lighting subtly affect the process by which students recall images and sounds.

3. Teachers can use an appropriate film to kick off a thematic idea which they plan to continue. This takes some planning ahead but it is worth it; for example, a unit on "Loneliness," "Alienation," or "Family" could be introduced with *The Summer We Moved To Elm Street* (Film Board of Canada).

4. Teachers can use films in which only the pictures are shown with the sound track cut off; then students could write what they are thinking about as they watch scenes; for example, *At The Skating Rink* (FBOC), a mood movie, could be shown.

5. Teachers could list key words and phrases thought of as a film is viewed. Students could then put these words in some kind of order to make the story; for example, after showing *The Red Balloon*, select words such as

   apartment, trolley, roughnecks, school, policeman, doorway, balloons, clouds, friend.

   Ask students to recall scenes the words suggest.

6. Teachers can show films without any previous comments. This is particularly good with short films that have no dialogue; for example, show *Neighbors* and ask students to suggest dialogue for the movie.

C. The following films are appropriate for low achieving students and can be ordered from (1) State Department Audio Visual Library, 1513 Gervais Street, Columbia, South Carolina 29201:

Film Number	Film
6493	Rainshower
12614	Occurrence at Owl Creek Bridge
552	Dream of Wild Horses

Film Number	Film
16048	The Red Balloon
267	Study in Wet
269	Third Avenue El
435	Hailstones
436	Halibut Bones
441	Neighbors
538	Leaf
547	Hello Up There
550	I Wonder Why
576	Runner
3000	The Dropout
3018	The Kid
3155	Le Marche'
3157	Rock in the Road
3279	Someday
6850	Jazzoo
7449	The Red Kite
12625	Grooving
12560	No Reason To Stay
40110	The People Next Door
548	In A Box
7454	The Magician
180	Magnolia
16047	The Umbrella
549	The Violinist
7306	A Very Special Day
Short Story Showcase	My Old Man Dr. Heidegger's Experiment The Lottery The Lady or the Tiger Bartleby, the Scrivener The Crocodile The Secret Sharer
---	Grand Canyon Suite
---	Autumn Colors
---	Moods of Surfing
---	The Desert

2. Film Board of Canada offers some films free of charge. Only postage must be paid. Write for a catalog from:

   The Canadian Consulate General
   Suite 2110
   International Trade Mart
   2 Canal Street
   New Orleans, La. 70130

   Such films as the following are availabie to South Carolina teachers:

   The Summer We Moved To Elm Street
   Boogie Doodle
   At The Skating Rink

3. *Media and Methods* lists "picks of the short flicks" in many issues. March 1971 issue has an extensive list.

4. Avard Sloat Company, Greenville, Rhode Island 02828 rents short films for reasonable prices.

D. The following materials are excellent resource materials for the teacher wishing to know more about using films in the classroom:

The Compleat Guide to Film Study, G. Howard Poteet, NCTC.

Film: The Creative Eye, David A. Sohn, Geo. A. Pflaum, Dayton, Ohio.

Screen Experience: An Approach to Film, Sharon Feyen, Editor, Geo. A. Pflaum Co. Dayton, Ohio.

Exploring the Film, William Kuhns and Robert Stanley, Geo. A. Pflaum Co., Dayton, Ohio.

Themes: Short Films for Discussion, William Kuhns, Geo. A. Pflaum, Publisher, Dayton, Ohio.

Articles from *Media and Methods*, 134 N. 13th St., Philadelphia, Pa. 19107

"Whatdaya Do When the Lights Go On?" Richard Lacey, November 1969.

"Films With Few Words," David Sohn, February 1969.

"Film Study Hang Ups," Charles Grenier, January 1969.

"Films and the Now Generation," Charles Grenier, November 1969.

"To See Is To Perceive," David Sohn, December 1966.

Most of the ideas that follow came from *Exploring Television*(William Kuhns). Several project teachers have used them in their classes and found them appropriate and interesting to students:

TELEVISION:

1. Find out from the ratings what the most popular situation comedy is and watch an episode of it. Discuss the following questions:

   - How believable are the central characters?
   - What is the central problem in this episode? How believable is it?
   - What is the most impressive aspect of the show? The least impressive?
   - Is the humor obvious or does it possess some hidden humor?

2. Look over the television heroes in the 1960's and 1970's and notice their personalities; notice the group heroes in the *Mission Impossible* force, the Cartwrights in *Bonanza*, the Cannons in *High Chaparral*; in the 70's, *Marcus Welby, M.D.* and Pete Dixon, *Room 222*. Ask them to look for a kind of non-hero in shows. (The non-hero is a guy appearing every week, somehow involved in the story but who isn't necessarily the one who determines the final solution; he is scaled down to life size, makes mistakes, but conquers over them. *Columbo* might qualify.)

3. Select a series they enjoy, one that achieves a good quality in acting, plot, and subjects of shows. Use the following series of questions to evaluate the show. These questions are based on *Room 222* but could be used to formulate others:

   A. Was the show basically true, believable? How does Walt Whitman High differ from your experience in high school? How does it agree?

   B. Does the series look into the real problems or fake problems in high school?

   C. Does the series contain information or insights which could be helpful to your own life experience?

   D. Are the characters real? Do they come alive? Are they believable? Is Pete Dixon a "for real" teacher? Liz a real guidance counselor? Is Seymour Kaufman a believable principal?

   E. Does any character change or develop in the episodes?

   F. Is the action of the show mainly physical, situational or is it concerned with personal, psychological, or emotional reactions between characters?

   G. What is the most interesting part of the show to you?

   H. How are most of the problems on the show worked out or resolved? Naturally, contrived, or mechanically?

4. Discuss the question "Can TV characters be real?" Then, ask students to fill in the chart below that asks what makes a character realistic and believable? Put down some characters they find "real" and the qualities that make them so:

Characters	**Why realistic:**

   Then, find out what is it that makes TV characters unrealistic and shallow? Put down some of these TV characters and the reasons for your judgment:

Characters	**Why unrealistic**

5. Select a situation comedy series (*All in the Family, Bridget Loves Bernie, Mary Tyler Moore*, etc.) Do an analysis of it by watching at least three episodes and observing the storyline, characters' actions, kinds of humor, etc.

6. Interview people about their favorite TV characters. Or ask about a single character or group and get reactions about why people like or dislike them. Play tape back to the class.

7. Evaluate their ability to view TV shows and know the appeal of shows by filling in the following list. Give an example of each type of TV show, the general subject of show, and opinion of it as entertainment.

Instant Replay

A. Situation Comedy	F. Western
B. Commercials	G. Police-Cop Show
C. News	H. Private-Eye Show
D. Variety Show	I. Spy Show
E. Talk Show	J. Professional Show

8. Take the "Media Rorschach Test" (*Mass Media*, George Lane, has complete test) and give opinions about what makes good TV shows. Pick out the solution that will make the best TV drama:

THE MEDIA "RORSCHACH" TEST

There are four exercises in this lab; each one gives you the beginning of an incident, then four possible solutions. In Part I you are to choose the solution which you think would make the best TV drama.

Part I

1. A U. S. scientist with information about a new nuclear weapon has been kidnapped by a small foreign country. A group has been assigned to recapture him before he tells the secret. They . . .
   a. infiltrate the home of the dictator as servants and handymen and by playing on jealousies contrive to have the dictator and his right-hand man kill each other. The group escapes with the scientist.
   b. persuade the dictator to accept ransom money for the scientist by showing him all the economic benefits he can gain from the money and promised technical aid.
   c. work closely with an international police organization and intercept the kidnappers with the scientist at the airport through much cooperation.
   d. find that the scientist had not been kidnapped but had withdrawn to this small country to farm so that he would not have to use his knowledge to destroy.
2. A street gang youth has been shot, apparently by a rival gang. The case is resolved by . . .
   a. a group of undercover police who pose as members of the dead boy's gang. There is a shoot out in which several people are wounded but the rival gang members are arrested.
   b. a group of police who cover the neighborhood asking everyone in the vicinity for information. Through a long, tedious process the gang members are identified and arrested to await trial.

c. a band of local businessmen who offer a reward for information leading to the arrest of the killers. The reward prompts quick action in the neighborhood.

d. his father, who investigages the case. The mother is extremely upset over the situation and fears for the lives of the other children. The father finally stops his search and moves the whole family out of the city.

3. A doctor has a patient who is about to die from cancer. He . . .

a. asks the patient's permission to do research on the disease. Although the patient will die, the knowledge gained will help others in the near future.

b. administers a lethal drug because of the severe pain faced by the patient and the inevitability of death.

c. advises the patient to enjoy a beach vacation. The patient doesn't know his condition and does not have to face it.

d. discovers that the wealthy patient has bribed an orderly with $10,000 to steal some narcotics with which he ends his life.

4. A group of young people want to draw attention to a local politician's graft which they have discovered. They . . .

a. carefully instruct other students in the facts of the case and organize a sizable house-to-house doorbell campaign to inform the voters.

b. stage a sit-in in the politician's office to publicize their findings. The mayor orders the police to forcibly remove them. The press interviews the students.

c. organize a boycott of companies that were benefiting from the good "services" of the politician.

d. are convinced by the politician that these methods were necessary for him in order to achieve some other very worthwhile goals.

Part II

Now read each of the situations again and choose a solution based on the way you think you would want the problem solved if you were personally involved, if you were faced with the same problem. If none of the possibilities satisfy you, write *none*.

1. _____ 2. _____ 3. _____ 4. _____

EVALUATION

Project teachers are caught in the bind of evaluation as other English teachers are; our bind is difficult because of the kinds of students involved, the types of classroom activities used, and the project objectives. For two years, project students were evaluated in language, listening, and reading by standardized test instruments; this last year, their reading achievement was evaluated. Student interest and attitude toward class instructional methods and materials were evaluated through questionnaires and checklists.

Teachers' evaluation of students for report card grades went well in schools where low achieving students could be graded on a different scale. In all project classes, students were graded on individual performance and not in comparison with other students. But teachers still felt some confusion and ambivalence about grading.

Project teachers recognize that many English activities cannot be evaluated by typical types of tests and that most tests are subjective and may have a negative effect on student. They did conclude, however, that evaluation must include criteria for a wide range of student achievement and ability. The following recommendations to improve teacher evaluation of student performance have been helpful to project teachers:

- provide for student evaluation of himself in relationship to his objectives.
- provide continuous diagnosis of student learning progress in order to help students identify their strengths and weaknesses.
- use the feedback from formal and informal evaluation for teacher/student to work toward continual progress.

Suggestions for evaluation of student activities:

1. Encourage students to evaluate themselves. Teacher can design a rating sheet; criteria for for evaluation can be arrived at by teacher and students.
2. Make evaluation charts in this way. Ditto a series of rectangles in two columns equal in number to each class list. Write names of students in the corners of rectangles, a ditto master for each class. Duplicate one of these for each week of your school year. Double the number if you have a classroom aide. Use the sheets to record progress and to aid in remembering a student's work in a play or group discussion and to remind yourself of some remedial help a student needs, to make notes for conference with a student. A class list on a single sheet permits the teacher to keep records for several students each day and an entire class by the end of a week. This also provides information for reports to parents.
3. One project teacher does little testing of low-achieving students. She feels that group tests are not humane for students who can scarcely read. Instead, this teacher uses a plus and check system to note when certain skills are achieved. This questioning is done informally and noted on charts and folders of students.
4. Monitor student progress. Stan Deno at the University of Minnesota has developed a charting system to graph progress of student on a cumulative basis. He has daily charts (to be kept by student) and monthly charts as well. Those student behaviors that teaching is looking for can be explained to students; in fact, students can help to arrive at these behaviors. For example, students' interest in reading can be graphed on a chart by listing the numbers of pages read. Charting of some composition skills can be done this way, too.
5. Have students record books read. Have a card system where students can fill out cards naming stories/books read and where they can get additional rewards for reading.

6. Have students report on books read and then evaluate these reports. One project teacher separated students into groups mixed according to sex and race and discouraged students from grouping with good friends. Each student reported on book read and then told about the book in any way wished. Other members of the group then asked questions of the reviewer (three questions); the answers given to the questioner were evaluated on the following criteria: (1) how well report was made, (2) whether book was finished by the student (in the opinion of the listeners), (3) how well students in the group answered the questions posed. Reports were evaluated on a 1 through 5 scale, 1 being outstanding, 5 unacceptable.

7. Evaluate oral activities by deciding what the objective of such an activity is and make a rating scale which incorporates student objectives. Criteria may include (1) how well student read material, (2) what creativity was displayed in reporting, (3) and what interest was aroused in the subject as a result of the report.

8. Evaluate students through a variety of questions: (See *Classroom Questions*, Sanders) interpretation, factual, open-ended, vocabulary, essay.

9. Make tapes of students' language usage at the beginning and end of the year to determine what changes have come about.

10. Have students do writing samples at the beginning, middle, and end of year to note changes/improvements in writing. (The National Assessment Study has materials which include some types of writing samples.)

11. Use a test like the following after student has read a literature selection:

> The words listed below occurred in the story/book/poem you have been reading. Use at least five of the words listed in some coherent fashion. You may change the part of speech of a listed word (*stripes* may become *striped*, for example). Circle a listed word when it *first* appears in your writing. (List words chosen from literature selection)

12. Check up on student in-common reading by asking one question, often on Mondays.

13. Use drama as a way of evaluating students, their understanding of a concept. Ask students to make up a scene based on some idea in the story read. (Teacher picks out the idea). Students can demonstrate their understanding in this way. This is a combination activity/evaluation approach.

14. Ask students to plan a picture presentation to be put on the overhead projector. They can draw pictures which describe what was going on in the selection.

15. Vary the types of questioning to include (1) reflective questions which encourage students to probe, to analyze, apply, and evaluate literature. (2) questions which are asked of a class rather than of individuals. (3) questions should be clear and may take more than three seconds to ask and may need to be rephrased in different terms to make them clear. (4) open-ended questions ("are there any questions?" and "are there other ideas?") often help students to respond. (5) questions which are balanced, including factual and reflective ones. Teachers can work on their ability to accept and build on students' ideas.

Materials Used in Selected Classes of Project Secondary English

All materials have been used in some project classes during the three year period. No teachers have followed a prescribed list; they have selected those materials that they felt were appropriate for low achieving, disadvantaged students on a particular grade level.

I. READING SKILLS MATERIALS

Guidebook to Better Reading (Economy)

Basic Reading Skills (Scott Foresman)

EDL Study Skills Library (Educational Development Laboratory)

Phonics We Use (Lyons Carnahan)

Reading Skills Laboratory (Houghton Mifflin)

Be A Better Reader (workbooks – Prentice Hall)

Building Your Language Power (Silver Burdett)

Tactics in Reading (Scott Foresman)

Reading Skills Program (Barnell-Lofts)

Troubleshooter (Houghton Mifflin)

Hip Reader (Book Lab) 1 and 2

Study Skills For Information Retrieval (Allyn & Bacon)

Reader's Digest Skill Builders

Score (AEP) 1, 2, 3, 4

Imperial Aural Reading Laboratory Cassette Program Kankakee, Illinois

Step Up Your Reading Power (McGraw-Hill)

Reading Concepts (McGraw-Hill)

Kaleidoscope Readers (Field Enterprises)

Go, Level EA, EDL (McGraw-Hill)

Help Yourself to Read, Write, and Spell, W. G. Loesel (Educational Development Corporation, Ginn and Co.)

Scope/Skills Workbooks (Scholastic)
Countdown, Sprint, Dimensions, Wide World, Spotlight, Word Puzzles, Across and Down, Jobs in Your Future

Read (AEP)

Reading, Spelling, Vocabulary, Pronunciation (Amsco)

Design for Good Reading (Harcourt, Brace, Jovanovich)

Conquest in Reading (Webster Div. McGraw Hill)

America: Land of Change, Books: *Power, People, Black, Rights, Growth*, (SRA)

II. LITERATURE READING SKILLS SERIES

The Way It Is (Xerox)

Action (Scholastic), Library I, II

Action (Houghton Mifflin): *Crosscurrents, Forces, Encounters, Challenges*

Learning Your Language (Follett)

Success in Language and Literature (Follett)

Gateway Series (Macmillan)

Group I: *A Family Is a Way of Feeling*, et al
Group II: *Striving*, et al
Group III: *Something Strange*, et al

Teenage Tales (D. C. Heath)

Checkered Flag (Field Enterprises)

Breakthrough (Allyn & Bacon) *Beyond the Block, Winner's Circle, The Time Is Now, With It*

Time To Think (D. C. Heath)

A Matter of Nerve (D. C. Heath)

We Are Black, SRA

Making a Difference (D. C. Heath)

Voices (Ginn & Co.)

Crossroads (Noble and Noble)

Reader's Digest

Your Own Thing (Stone Educational Publications)

Pilot Library (SRA)

Pacemakers (Random House)

Galaxy Series, Scott Foresman, *Focus, Thrust*

III. LITERATURE UNITS

Black Literature Series (Scholastic) *The Journey, The Hero*, etc.

Prejudice (Scholastic)

Survival (Scholastic)

Mirrors (Scholastic)

Maturity (Scholastic)

Animals (Scholastic)

Personal Code (Scholastic)

Loyalties (Scholastic)

Lighter Side (Scholastic)

Imagination (Scholastic)

Family (Scholastic)

Courage (Scholastic)

III. **LITERATURE UNITS (Continued)**

Getting Together: Problems You Face

Reluctant Reader Library (Paperbacks)

Poetry: Voices, Language, Forms (Scholastic)

Man (McDougal-Littell)

Voices of Man (Addison-Wesley)

New Worlds (Harcourt Brace)

Supplementary Books:

Morgan Bay Mysteries (Field Enterprises)

Plays for Laughs (AEP)

New Worlds

Textbooks

IV. **LANGUAGE**

Language of Man (McDougal-Littell)

English Now (New Century Educational Division)

Scriptographic Study Unit (Channing Z. Bete Co.)

Individualized English (Follett)

Filmstrips on usage

Understanding Language, 1, 2, 3, 4 (AEP)

V. **COMPOSITION**

Writing Through Pictures: Creative Writing (transparencies) by Henry Bissex, Scott Education Division

Ananse Tales (Teacher's College Press)

Composition Transparencies: *Wordless Cartoons for English Composition and Language*, Technifax

Scope Visuals (Scholastic)

Stop, Look, and Write (Bantam)

SRA Composition Series (Transparencies)

Writing Patterns and Practice (Harcourt Brace)

Composition in Action 1, 2, SRA

Come To Your Senses, a filmstrip series, Scholastic

Images of Man (A photo-essay series) Scholastic

Draw Your Own Filmstrip and Slide Kit (Scholastic)

VI. NEWSPAPERS

Read (AEP)

Scope (Scholastic)

Voice (Scholastic)

You and Your World (AEP)

The Charlotte Observer

The State

VII. OTHER MEDIA

Posters (Argos and Scholastic)

Magazines

Films

Records

Pictures

Games: Abaca, Propaganda, Scrabble, Spill and Spell

Teacher-Made Materials

Literature Cassettes

Reading Filmstrips

VIII. OTHER MATERIALS

Turner Career Guidance Series: *Wanting A Job, Looking for A Job, Training for A Job*

Phone book

Catalogues

Driver's handbooks

Applications

Income Tax Forms

Comedy Skits

Publishers of Materials Mentioned:

Allyn and Bacon, Inc.
695 Miami Circle, N. E.
Atlanta, Georgia 30324

American Education Publications
Xerox Education Publications
Education Center
Columbus, Ohio 43216

AMSCO School Publications
315 Hudson Street
New York, New York 10013

Argus Communications
Department D
7440 Natchez
Niles, Illinois 60648

Avard J. Sloat
Greenville
Rhode Island

Bantam Books, Inc.
666 Fifth Avenue
New York, New York 10019

Barnell Loft, Ltd.
958 Church Street
Baldwin, N. Y. 11510

Bobbs-Merrill Co., Inc.
4300 West 62nd Street
Indianapolis, Indiana 46206

Book-Lab, Inc.
1449 37th Street
Brooklyn, New York 11218

Bowmar
622 Rodier Drive
Glendale, California 91201

Cambridge University Press
32 East 57th Street
New York, New York 10022

Canadian Consulate General
Suite 2110
International Trade Mart
2 Canal Street
New Orleans, La. 70130

Citation Press
904 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Education Development Corporation
Ginn & Co.
717 Miami Circle, N. E.
Atlanta, Ga. 30324

D. C. Heath and Company
1731 Commerce Drive, N. W.
Atlanta, Georgia 30318

Field Enterprises
609 Mission Street
San Francisco, California 94105

Follett Educational Corporation
1010 West Washington Boulevard
Chicago, Illinois 60607

Ginn and Company
191 Spring Street
Lexington, Massachusetts 02173

Grosset and Dunlap
51 Madison Avenue
New York, New York 10010

Harcourt, Brace, Jovanovich
1372 Peachtree Street, N. E.
Atlanta, Georgia 30309

Hayden Book Company
New York, New York

Hayes School Publishing Co., Inc.
321 Pennwood Avenue
Wilkinsburg, Pa. 15221

Holt, Rinehart, and Winston, Inc.
383 Madison Avenue
New York, New York 10017

Houghton-Mifflin
3108 Piedmont Road, N. E.
Atlanta, Georgia 30305

Imperial International Learning Corp.
Box 548
Kankakee, Illinois 60901

J. Weston Walch, Publisher
Portland, Maine 04104

Loyola University Press
3441 North Ashland Avenue
Chicago, Illinois 60657

Lyons and Carnahan
3101 Carlisle Street
Columbia, South Carolina 29205

McDougal Littell and Company
P. O. Box 1667
Evanston, Illinois 60204

McGraw-Hill Book Company
Manchester Road
Manchester, Mo. 63011

Media and Methods
134 North 13th Street
Philadelphia, Pennsylvania 19107

MIT Press
Massachusetts Institute of Technology
Cambridge, Massachusetts

National Council of Teachers of English
1111 Kenyon Road
Urbana, Illinois 61801

National Education Association
1201 16th Street, N. W.
Washington, D. C. 20036

New Century Press
440 Park Avenue, South
New York, New York 10016

New York University Press
62 Fifth Avenue
New York, New York 10011

Noble and Noble Publisher, Inc.
750 Third Avenue
New York, New York 10017

Pflaum/Standard
38 West Fifth Street
Dayton, Ohio 45402

Pictorial Publishers
1718 Lafayett Road
Indianapolis, Indiana 46222

Prentice-Hall, Inc.
680 Forrest Road, N. E.
Atlanta, Georgia 30312

Science Research Associates, Inc.
259 East Erie Street
Chicago, Illinois 60611

Reader's Digest
Pleasantville, New York

School Service Company
647 South LaBrea Avenue
Los Angeles, California 90036

Scholastic Magazine Services
902 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Steck - Vaughn Co.
Austin, Texas

Random House
201 East 50th Street
New York, New York 10022

Tarmac Company
Asheville, North Carolina

Teachers and Writers Collaborative
C/O P. S. 3
490 Hudson Street
New York, New York 10014

Teachers College Press
1234 Amsterdam Avenue
New York, New York 10027

Technifax Corporation
195 Appleton Street
Holyoke, Massachusetts 01040

Wayne State University Press
Detroit
Michigan 48202

Wiff'N Proof
P. O. Box 71
New Haven, Connecticut 06500

Word Games
Box 305
Healdsburg, California 95448

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Articles of Interest:

1. "Remedial Teaching," Wayne Otto and Kark Koenke, *Child Development*, December, 1965.
2. *Illiteracy in America*: Position Papers, "The Politics of Reading," Neil Postman, Harvard Education Review, May, 1970.
3. "Approaches and Materials Which Short of Donning a Black Skin," Howard Kirchenbaum. *Media and Methods*, October, 1968.
4. "The Relevance of Adolescent Literature," Geraldine LaRocque, *The English Record*, October, 1969.
5. "It Will Help If Teachers Rid Themselves of the Misconception That Black Children Don't Have a Well-developed Language," Barbara Stanton, *Detroit Free Press*, September 9, 1968.
6. "Being in Relationship," Carl Rogers (Lecture at APGA convention March, 1967).
7. "The Characteristics of a Helping Relationship," Carl Rogers, *Personnel and Guidance Journal*, September, 1968.
8. "Empathy Through Literature Between Mainstream Culture Members and Disadvantaged Learners from Minority Cultures," William F. Marquardt, *Linguistic Cultural Differences and American Education, Florida Linguistic Reporter*, Spring-Summer, 1969.
9. "An Excuse for All Seasons," Roderic Botts, *Media and Methods*, February, 1971.
10. "Reading Needs of Disadvantaged Junior High School Youth," Dr. Warren H. Wheelock and Dr. Nicholas J. Silvaroli; *The A and B Reading Bulletin*, Allyn and Bacon, Number 125 (Good description of low ability, disadvantaged student).
11. "Criteria for Teaching Materials in Reading and Literature of the NCTE Task Forces on Racism and Bias in the Teaching of English," National Council of Teachers of English, November 26, 1970. (Suggestions of need for multi-ethnic materials)
12. "How Does the Teacher Get Up the Down Staircase?" Martha Dawson and Mary Christian, Science Research Associates, 1968 (Good self-appraisal guide for teachers of the disadvantaged).
13. "The Remedial Reader: 'He Can Too Read' " Dr. John Lee, *Presspoints*, Children's Press, April, 1968. (Good suggestions on what to look for in selecting materials for low-level readers)
14. "Black English in the Classroom," Dorothy Z. Seymour, *Today's Education*, February, 1973. (Brief description "rules" of Black English)
15. "Black Kinesics Some Non Verbal Communication Patterns in the Black Culture," Kenneth Johnson: *Florida FL Reporter*, Spring/Fall, 1971.
16. "The Effect of School Failure on the Life of a Child," William Glasser, *The National Elementary Principal*, September, 1969 and November, 1969. (Good summary of Glasser's philosophy)
17. "Elements of Individualized Instruction," Patrick A. O'Donnel and Charles W. Lavoroni, *The Education Digest*, September, 1970. (Lists five elements necessary for I. I.)
18. "Forty States Innovate to Improve School Reading Programs," Berlie J. Fallon and Dorothy J. Filgo, *Kappan*, 1970. (Description of 40 innovative and exemplary reading programs)

19. "The Learning Center," T. Darrell Drummond, *The National Elementary Principal*, September, 1970. (Description of learning center in regular classroom.

20. "The Human Aspect of Administration," Arthur W. Combs, *Educational Leadership*, November, 1970. (Analysis of differences between good practitioners and poor practitioners in helping professions.)

21. *Disadvantaged Youth and the Library, Top of the News*, January, 1967, American Library Association. (Collection of valuable articles on books and the disadvantaged.)

22. "Meeting Children Where They Are," John I. Goodlad, *Saturday Review of Literature*, March 20, 1965. (Interesting analysis of non-graded schools. Helpful in pointing out wide range of student abilities -- inside each child and between children)

23. "Building Self-Esteem in Students," William Watson Purkey and Martha Swerner Cruse. (Good description of ways to build self-esteem) (Purkey, William W. *The Self and Academic Achievement* Florida Educational Research and Development Council Research Bulletin, Spring, 1967).

24. "Career Education Now," Sydney P. Marland, Jr. – An address at 1971 Convention of the National Association of Secondary School Principals, January 23, 1971 (Although career oriented many suitable comments for general education.)

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1. *Individualization in Schools*, The Challenges and the Options, National School Public Relations Association, 1971.

2. *Organizing for Individual Differences*, International Reading Association, 1967.

3. *Meeting Individual Needs in Reading*, International Reading Association, 1971.